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BILLS SEPTEMBER 19th

Acts and Houses Listed Alphabetically—Week of September 26th in Parentheses

Keith

NEW YORK: PALACE—Franklyn Ardell & Co.; Bert Baker (Bushwick); Dress Rehearsal (81st); Gallagher & Shean; Jack Hanley; Daphne Pollard (Bushwick); Patricola (Royal); Yvette Rugel. BROADWAY—Edith Clasper & Boys; Handers & Millis (Phila.); Mrs. Gene Hughes; Musical Hunters (Flatbush); Joe Towle (Phila.). COLISEUM—Armond Kalis; Dave Roth; Val & Ernie Stanton. (Last half) Bessie Clifford; Sallie Fisher & Co. 81ST STREET—Hazel Crosby & Co.; In Argentina; Basil Fynn & Co.; Harriet Marlotte & Co.; Rolls & Royce (Boston). FIFTH AVENUE—Florence Brady. (Last Half) Artistic Treat (Franklyn); Bill Genevieve & Walter. 58TH STREET—Dell & Gliss; Roger Gray & Co. (Yonkers); Grindell & Esther; Chas. Keating. (Last half) J. C. Mack & Co.; McCarthy & Gale; Neapolitan Duo; Wilkens & Wilkens. FRANKLIN—Johnson, Baker & Johnson; Ann Gray (Washington); La Palarica Trio (Boro Park); Lydell & Macey (Fordham); Macart & Bradford (58th St.); Vincent O'Donnell (Fordham). (Last half) Coogan & Casey; Great Leon; Middleton & Spellmeyer; Herman Timberg (81st St.). FORDHAM—Burke & Durkin; Caites Bros. (Regent); Sallie Fisher & Co.; Sidney Phillips. (Last half) Clara Howard (Boston); Armond Kalis; La Palarica Trio (Boro Park); Jack McAuliffe (Boro Park); Val & Ernie Stanton. HARLEM OPERA HOUSE—Artistic Treat (Franklyn); Frank Ward. (Last half) Harry Breen. JEFFERSON—Clara Howard (Boston); Geo. MacFarlane; Newell & Most (81st St.); Frank Shields (Broadway); 20th Century Revue. (Last half) Barton & Sparling; Dotson; Bert & Flo Mayo; Sidney Phillips. 125TH STREET—At the Turnpike; Tango Shoes. (Last half) Ray Perkins. REGENT—Claudia Coleman (Flatbush); Chas. Henry's Pets. (Last half) Kalnor & Ruby; Dave Roth. RIVERSIDE—Alexander Bros. & Evelyn (Orpheum); Lou & Gene Archer (Royal); Joe Cook (Orpheum); Sherwin Kelly; Rome & Gaut (Orpheum); Edith Taliafero Co. (Orpheum); Wilton Sisters (Orpheum). ROYAL—Fenton & Fields (Bush); Clinton & Rooney (Riverside); Owen McGivney (Bushwick); Pietro (Bushwick); Watson Sisters. 23D STREET—Hughes & Moore; Ray Perkins. (Last half) Emily Darrell; Elaine Sheridan.

BROOKLYN: BORO PARK—Coogan & Casey; Great Leon; Bert & Flo Mayo; Herman Timberg (81st St.). (Last half) Geo. MacFarlane; Melva Sisters; Newell & Most (81st St.); Ruth Roye. BUSHWICK—Burt & Rosedale (Boro Park); Juliette Dieker; Howard & Sadlier; Jack La Vier (Riverside); Frances Pritcher Co. (81st St.); Henry Santrey & Band (Boston); Harry & Anna Seymour (Boston); Trennell Trio. FLATBUSH—Alexandria; Donovan & Lee; Lightners & Alexander Revue; McDevitt, Kelly & Quinn; Royal Gascognes (Broadway). GREENPOINT—Harry Breen; Grace & Ernie Forrest; Bill Genevieve & Walter; Jack Marvin & Co. (Last half) Tango Shoes; Vernon. ORPHEUM—Arnold Daly; Emma Carus Co.; Herbert & Dare (Bushwick); Inhoff, Conn & Corinne (Royal); Jim McWilliams (Royal); Pierson, Newport & Pierson; Ray Raymond Co. (Riverside). PROSPECT—Emily Darrell; Wm. & Gordon Dooley & Co.; Jimmy Lucas & Co.; Jack Marley. (Last half) Ruth Budd.

ATLANTA & BIRMINGHAM: Alexander & Fields; Hayes, Lunch & Co.; Merritt & Bridwell; Redford & Winchester; Wyoming Trio.

BALTIMORE: Corradni's Animals; Jed Dooley & Co. (Cincinnati); Healey & Cross; Three Lordens (Royal); Profiteering (Youngstown); Spencer & Williams (Columbus); Chas. Withers & Co.

BIRMINGHAM-ATLANTA: Four Brown Girls; Juggling DeLisle; Lloyd Nevada & Co.; Vic Plant & Co.; Billy Shone.

BATON ROUGE: The Barlows; Elm City Four; Bert Howard; Pauline Saxon & Sister; Toonerville Tooters.

BOSTON: Chalien & Lele; Bert Errol (Providence); Lewis & Norton; Fritzi Scheff (Palace); Sharkey, Roth & Witt (Riverside); Toney & Norman; Mrs. Aurnbull (Providence).

BUFFALO: Aeroplane Girls; Doris Duncan; Harry & Grace Ellsworth (Toronto); Lemair Hayes & Co. (Toronto); Lloyd & Rubin (Toronto); Nat Nazarro Jr. & Co. (Toronto); Dallas Walker (Toronto).

CLEVELAND: Peggy Carhart (Indianapolis); McLellan & Carson (Pittsburgh); Rae Samuels (Pittsburgh); Willie Solar (Erie); Tennessee Ten (Syracuse).

CINCINNATI: Alan Rogers & Allen; Ames & Winthrop (Columbus); Johnny Burke (Indianapolis); Furman & Nash; Unusual Duo (Cleveland).

COLUMBUS: Bernard & Garry (Indianapolis); Davis & Darnell (Indianapolis); Martin & Moore (Toledo); Geo. Moore & Mary Jane; Toto (Indianapolis); Singers Midgets.

DETROIT: Belle Baker (Cleveland); Camillas Birds (Rochester); Loew Feeley & S. (Rochester); The Flivertons (Rochester); Frank Gaby (Rochester); Harry Holman & Co. (Rochester); Paul LeVan & Miller (Rochester); J. & B. Morgan (Rochester).

ERIE: Arthur Barat; Doree's Operalogue (Youngstown); Flaherty & Stoning; Billy & Eddie Gorman (Columbus); Hamilton & Barnes; E. F. Hawley & Co.

FAR ROCKAWAY: Dotson; L. & J. Kaufman; Melva Sisters; Middleton & Spellmeyer. (Last half) Caites Bros. (Regent); Ann Gray (Washington); Geo. Jessell's Revue.

GRAND RAPIDS: Ben Beyer; El Rey Sisters; Glenn & Jenkins; Olson & Johnson (Toledo); Sully & Houghton (Detroit); Walsh & Edwards; Crane, Wilbur & Martha Mansfield (Toledo).

HAMILTON: Daly, Mack & Daly (Youngstown); Paul Decker & Co. (Buffalo); Fred Elliott (Pittsburgh); Kelly & Pollock (Toronto-Hippodrome); La Bernicia & Co.; McFarland & Palace (Pittsburgh).

INDIANAPOLIS: Sylvia Clark (Columbus); Vaughn Comfort & Co.; Dooley & Sayles; Jane & Katherine Lee; Millicent Mower (Erie); Sealo (Cincinnati); Valda & Co.; Clayton White & Co.

JACKSONVILLE & SAVANNAH (Split): Denno Sisters, Thibault & Cody; Devoe & Statzer; Hard Boiled Hampton; Musical Geraldas; Howard & Norwood.

LOUISVILLE & NASHVILLE (Split): Max Bloom & Co.; Claymo; Jo Jenny Trio; Marah & Williams; Nash & Thompson.

Lowell: Cooper & Lane; Cornell, Leons & Zippy; Foley & La Ture; Melnotte Duo; Helen Moratti (Portland); Rajah; Wylie & Hartman (Portland).

MOBILE & NEW ORLEANS (Split): Werner Amoros Trio; Carroll & Gorman; Bob Milliken; Norvelles; Odds & Ends.

MONTREAL: Courtney—Sisters (Grand Rapids); Dillon & Parker (Montreal); Elly (Quebec); Ernie & Ernie; Francis Kennedy; Lady Alice Pets (Hamilton); Will Mahoney; Powers & Wallace.

MT. VERNON: Ruth Budd (Philadelphia); Jack McAuliffe (Boro Park); Dave White & Girls. (Last half) Claudia Coleman (Flatbush); Chas. Henry's Pets; Eddie Leonard & Co.

NASHVILLE & LOUISVILLE (Split): Current of Fun; Elaine Sisters & Hurd; Jean Middleton; Mullen & Francis; Pearls Gypsy Revue.

NEWARK: Georgie Jessell & Co.; Wm. & Joe Mandell. (Last half) Wm. & Gordon Dooley; Vincent O'Donnell (Coliseum); Dave White & Girls.

NEW ORLEANS & MOBILE (Split): Dora Hilton & Co.; Melody Garden; Murray Bennett; Robert & Robert; Wayne, Marshall & Candy.

NORFOLK & RICHMOND (Split): Aikens; Burke, Walsh & Nana; Bugelow & Clinton; Jean Shirley & Co.; Techow's Cats.

PATERSON: The Comebacks; Jason & Harrington; Jay Reagan. (Last half) Love-Knight.

PHILADELPHIA: Seven Bracks; Garcinetti Bros.; Herman & Shirley; Newhoff & Phelps; Chic Sales; Shadowland; Jos. Victor & Co.

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TORONTO-HIPPODROME: Bell & Eva (Quebec); Leipsic; Lord & Fuller (Hamilton); Taylor Howard & Them (Quebec).
WASHINGTON: Dale & Burch; Jean Granese (Flatbush); The Joannys; Harry Kahne; Richard Kean & Co.
YONKERS: Eddie Carr & Co.; Neapolitan Duo; Nibble; Wilkens & Wilkens (Last half) Buddie Bernie; Dell & Gliss (58th St.); Grindell & Esther; Macard & Bradford (58th St.).
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(Continued on page 428)

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Photo by Abbe

Page S. Jay Kaufman!

TRENTON will not allow motion pictures to be shown on Sundays!

And so Trenton will become known as the most provincial city in America.

The whole matter would seem silly were it not that it is the truth.

THINK OF A CITY WHERE THOUSANDS OF PEOPLE WAIT IN FRONT OF THE THEATRES ON SUNDAY AND ARE NOT ALLOWED TO ENTER ! ! !

I wonder if these blue law promoters realize what they are doing. It isn't as if they objected to certain pictures being shown. They object to any and all pictures being shown. Has the law been tested? Have the motion picture makers taken a case to the Court of Appeals? I cannot get a definite answer. But a case should be taken up. I am inclined to think that no city can stop the showing of unobjectionable pictures anywhere at any time.

I suppose it is really a matter of competition. The fear of the churches can be understood.

On Eugene Walter

The important thing of the revival of "The Easiest Way," is Eugene Walter. He proved that he could write the greatest American play. Why can't he write another If he is the American Galsworthy and Galsworthy can write more than one great play, why can't Eugene Walter?

Can't Mr. Belasco make him to do it? "The Easiest Way" is the greatest modern play David Belasco has ever produced. It is wholly true. It is without compromise. The story is always drama. Mounting higher. and higher. A crescendo of conflicts. Human weaknesses written down by an artist.

Can't he make Eugene Walter do it again?

On Goldwyn and Truth

Samuel Goldwyn told me the other day that "The Old Nest" had taught him a lesson.

He said, "This picture is one of the biggest successes we have ever made. And it taught me that the great romance in the world is truth. We used to think that the public wanted something extravagant. But we have learned from the success of this picture and the success of other simple pictures that the simpler the truth in the picture the greater the picture and the greater the success. I do not mean that we're going to do a great many 'mother' stories, but we are going to try to do stories that have more truth in them."

If only it's true.

On "Over the Hills"

Which reminds me that William Fox tells me that "Over The Hills" is establishing records in all his theatres. In theatres—during the recent hot weeks—where even the super-features had been shown for never more than three days, "Over The Hills" was shown for two weeks and in some cases three weeks to capacity business. "It is the first picture we have ever shown where our managers tell us hundreds come back to see it again and again," he said.

On the Friars' Novelty

The night recently given by George Sammis and Tommy Gray for the Relief Fund of the Friars Club, is a beginning of series of nights that the club is to give. There were several novelties of the kind that should be a regularity in the club. Unusual things of the theatre. Burlesque et ceteras.

Wm. Collier has been made head of the Entertainment Committee of the club and I understand that a number of novel nights are being arranged. There is no one better qualified to do it than Mr. Collier.

And under his guidance what will be produced will doubtless find its way later into revues or vaudeville.

And exactly that should be the work of a club as famous as the Friars. It should be used to try out all sorts of ideas. And particularly to give actors a chance to do the sort of work for which they are NOT noted. For example? Let Frank Monroe act a part which isn't a detective.

In the meantime, Messrs. Sammis and Gray, bravo!

On the Owen Marionettes

In referring to the clever use of marionettes in my report of the Greenwich Village Follies, I made mention of Lilian Owen, who made them and Hamilton Condon, who handled them.

Not even Tony Sarg's marionettes surpass these. Since seeing the marionettes in London (which Shaw and Chesterton made famous by their going to see them so often) I have watched the growth of interest in marionettes in America.

I would like to see more of Miss Owen's work. Perhaps John Murray Anderson will let us have a special matinee of them.

On Winchell Ibsen Smith

Have you noticed how the Broadway author is going in for serious writing? Not only Owen Davis. There were touches of it in "The Wheel." Instead of huge climaxes for the curtains, Winchell Smith had two which seemed more like Ibsen than Winchell Smith.

On a Vaudeville Playlet

A one-act play of mine, "Highlowbrow," is now in vaudeville. John Pollock of the Orpheum Circuit asked me for a statement about it and this is what I said: "I have been going to vaudeville and I have been writing about it for many years both here and in London where I lived for about five years. In my criticisms I have often said that the ideal sketch in vaudeville was one which not only amused the audiences but sent audiences out of the theatre with a thought; not merely a romance, but an idea; not merely a story which would be forgotten but something which the 'average' person could use in his own life every day. In 'Kisses,' I tried to prove how the 'average' person's intelligence could channel the mind of another person. I do not mean teaching. I hate people who teach me. I want to be quickened to think for myself. Teachers may teach facts, but no one can teach ideas. To inspire the 'average' person so that the 'average' will get more out of life—and not in any way a 'highbrow' sense—is I think the chief requisite for the ideal one-act play, and always remembering that it should be done by the most powerful stimulant in the world—that is laughter."

On The Stewart-Kidd Plays

I hope that you are seeing the books that Stewart and Kidd are bringing out.

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CHICAGO PRICES DROP

Olympic Theatre Cuts Admission to $1.50—Other Houses Said to Have Similar Plans

IN view of the general cut in admission prices in New York theatres, the news that Chicago is undergoing a similar reform is not in the nature of a surprise. Prices in the Western city, however, bid fair to fall below those in the East, according to an announcement from the Olympic Theatre, Chicago, where "The Broken Wing" is playing, the seats for evening and Saturday matinee performances will hereafter cost $1.50. Orchestra seats for the Wednesday afternoon show have been reduced to $1. These prices will prevail during the engagement of the present production.

The announcement from the theatre management says in part: "After serious thought and with a view to adjusting amusement prices in accordance with the general reduction in the wages of both skilled and unskilled labor throughout America, it was decided by the directors, both in New York and Chicago, of the Olympic Theatre to reduce the scale of prices to the basis maintained in normal times, during the engagement of "The Broken Wing." Such a decision, coming in the wake of the beneficial labor adjustments which have been set forth by the wise and judicial mind of Judge Landis, only emphasizes the importance of harmonizing amusements with the trend of labor prosperity."

So far, with the exception of the Hippodrome, no theatre in New York has seen fit to cut its prices to these figures. It is said that a similar reduction is to be made by A. L. Erlanger in all the theatres under his control, though whether the cut will be so large is a matter of conjecture.

Managers' Association Formed

A charter was issued by the Secretary of State of Illinois to the South Side Theatre Managers' Association, the object of which is to promote mutual welfare of owners and managers of theatres and to bring them together in harmonious fraternal and social intercourse for their mutual protection. The incorporators and directors are, W. Athow Johnston, George Paul, J. C. Hammond, Louis Weinberg and H. J. Dooley all of Chicago. The principal place of business will be 38 South Dearborn street, Chicago.

• • •

Butterfield Circuit Opens

The twenty-three theatres operated in the State of Michigan by the Bijou Theatrical Enterprise Company and the Butterfield interests, were opened and gotten under way between September 1st and 5th. The circuit plays vaudeville, pictures and road shows, and can give a road show a week's booking in the state, forty days of picture booking and four weeks of vaudeville booking. Reports indicate that the outlook is O. K. for the coming season.

• • •

Play for Helen Freeman

Helen Freeman has secured the dramatic rights to Horace Fish's novel, "The Great Way," and in collaboration with the author, has dramatized it into a four-act play bearing the same title. Miss Freeman, will appear in this play early in November.

• • •

Century Promenade Show

Until a new production is staged at the Century Promenade, Harry Bestry will present a new form of entertainment there every evening at 11:30. The performers include Cliff Edwards, Thelma Carlton, Roy and Ruddack, Frank Masters, Peggy Brown and the Murray Sisters.

• • •

Grasso Makes Debut

Giovanni Grasso, the Italian actor, made his American debut last week at the Royal Theatre in the Bowery. Grasso's introduction to New York was in "Feudalismo," a play from the Spanish.

William Tisdale Returns

William Tisdale, manager of the Majestic Theatre, Chicago, has just returned from an extended vacation. During the summer Mr. Tisdale toured in his new Cadillac to his country home in the east.

Morosco Difficulties Ended

Two of the suits which Mrs. Annie T. Morosco brought last spring against Oliver Morosco, theatrical producer and playwright, ended last week by consent of attorneys for both parties. The differences were settled out of court, and it is understood that Mrs. Morosco received $300,000 for her part of the property held jointly by them. Mrs. Morosco's suits were based upon an agreement by which her husband assigned her one-half of virtually all his plays and other property. She asked for an accounting and specifically for the return of $250,000 which she said he had diverted from the receipts of "Peg o' My Heart" and turned over to Thelma Paley, an actress. She also charged that Miss Paley had alienated the affections of her husband.

• • •

"Peter Grimm" Next Week

On September 21 David Belasco will present David Warfield in "The Return of Peter Grimm," for a limited engagement of ten weeks. The supporting cast includes John Sainpolis, George Wellington, Joseph Brennan, William Boag, John F. Webber, Richard Dupont, David Malcom, Marie Bates, Miriam Doyle, and Marie Reichardt.

GARETH HUGHES

Who is making his debut as a screen star in a series of S-L productions for Metro, the first of which is "Garments of Truth"

"White Headed Boy" Thursday

Charles Dillingham will present "The White Headed Boy," Lennox Robinson's three-act comedy of Irish rural life for the first time in America Thursday night at Henry Miller's Theatre. The cast comes in its entirety from the Abbey Theatre, Dublin, and includes Maire O'Neill, Arthur Sinclair, Sydney Morgan, John O'Rourke, Harry Hutchinson, Arthur Shields, Maureen Delany, Norah Desmond, Suzanne McKernan, Maire Slade, Gertrude Murphy and Christine Hayden.

• • •

In "Wandering Jew"

Rehearsals of David Belasco and A. L. Erlanger's production of "The Wandering Jew" have begun under the direction of Fred G. Latham. The cast includes Tyrone Power, Howard Lang, Herbert Lomas, Albert Bruning, Sidney Herbert, John S. O'Brien, Robert Noble, C. W. Burrows, Bishop Dickinson, Augustus Anderson, Helen Ware, Thais Lawton, Miriam Lewis, Adele Klaen, Belle Bennett, Virginia Russell, and others.

• • •

New Pantages Theatre

The new Pantages Theatre at Hamilton, Ont., will open September 26th. The dressing rooms will be on the stage floor. Shower baths and a green-room with fire-place are some of the innovations planned for the benefit of the artist. George Stroud will be the local manager, under the supervision of N. K. Miller, the affable manager of the Toronto house.

• • •

In "Man in Making"

"The Man in the Making," by James W. Elliott, will be produced at the Hudson Theatre on Tuesday, Sept. 20, by John Meehan. The cast will include Donald Gallaher, Kathleen Comegys, Francis Byrne, William B. Mack, Paul Everton, Leah Winslow, Suzanne Willa, Raymond Hackett, Frazer Coulter, Duncan Harris and others.

• • •

Belasco May Produce Shakespeare

The latest rumor of a Shakespearian production by David Belasco is that he will present Lenore Ulric as Juliet when she has completed her run in "Ki Ki." Various reports have been circulated from time to time connecting Belasco's name with Shakespeare, the most persistent one being to the effect that David Warfield will appear as Shylock.

• • •

Petrova in Accident

Mme. Olga Petrova, the actress, suffered three broken ribs when a Fifty-ninth street car struck her motor car near Fifth avenue last Thursday. She is rapidly recovering and will be able to start rehearsals shortly in "The Silver Peacock" in which she will be starred by the Selwyns.

• • •

Get "Artists' Life"

The Shuberts have accepted for immediate production a new play by Peggy Wood and Samuel Merwin entitled, "Artists' Life." Miss Wood will play the principal role. The play was tried out by Stuart Walker in Indianapolis during the summer.

Is That So!

ROBERT WARWICK will be starred in "In the Night Watch," which begins its tour at the Bronx Opera House this week under the direction of the Shuberts.

William Danforth has been engaged by the Shuberts for the principal comedy role in their forthcoming production of "Blossom Time."

Fred du Chaillu Dalton is playing the part of Alverez, the reporter, in *Otis Skinner's* production of "Blood and Sand."

Bessie Barriscale will bring her road tour to a close at Pittsburgh next week, preparatory to her Broadway debut in "The skirt."

James Caldwell and *Jake Flamm* have devised the elaborate mechanical effects which will feature the production of "The Blue Lagoon."

Mary Fabian, soprano, after a long vacation in her home in the South, returned to the Rialto theatre this week.

Forrest Huff

and *Fritzi von Busing* have been engaged by the Shuberts for the forthcoming musical extravaganza in which *Al Jolson* is to appear.

Katie Schmidt and *Howard Nickolson* have introduced a new skating duet into the first scene of "The Red Shoes," the ice ballet at the Hippodrome.

Marc Klaw sailed from Liverpool by the Baltic last Saturday.

Violet Kemble Cooper, supporting *William Faversham* in "The Silver Fox," is painting a portrait of the star, to be presented to him by the cast.

Arthur Vinton has replaced *Charles Waldron* in "Swords" at the National Theatre.

Arthur Dentler, who has been in the Allen's employ in Calgary for some years, has gone to Edmonton to take the management of the Empress Theatre.

Mildred Keats

has been engaged by the Shuberts for a role in the new musical extravaganza with which *Al Jolson* is to open the new Imperial Theatre.

Avery Hopwood is rearranging "Sadie Love" for the use of Charlotte Greenwood. It will be furnished with music.

Mimi Aguglia, it is definitely announced, will make her first stellar appearance in English in D'Annunzio's "The Daughter of Jorio."

Arnold Bennett's "The Title," has been accepted for production in the United States and Canada by Richard G. Herndon.

Bertram Peacock

has been engaged for the cast of "Blossom Time," a play with music based on incidents in the life of Franz Schubert.

Whitford Kane, who is the chief actor in "Other Lives," produced in Washington last week, has two new plays ready for Broadway.

Brock Pemberton has accepted a play from the pen of *Thomas P. Robinson*, the author of the Harvard prize play for the last season.

Barry Macollum, who is sponsoring the production of *Augustin McHugh's* new comedy, "True to Form," has not withdrawn his activities from the Repertory Theatre, which will begin its second season next month.

Janet Adair has been engaged by the Shuberts for an important role in the new musical extravaganza in which *Al Jolson* will appear soon.

Anna Pavlowa is resting at her home, Ivy House, in London Northwest, having finished spring and summer engagements in Paris and London.

Sydney Thompson, the American diseuse who recently returned from London, is negotiating for the presentation of her costume interpretations of ancient ballads in moving pictures with lyric "sub-titles."

Olga Cook

has been engaged by the Shuberts to sing the prima donna role in "Blossom Time."

Nicholas Roerich, the Russian painter who designed the scenery and costumes for the Rimsky-Korsakov opera, "Snegurochka," to be produced this season by the Chicago Opera Association, is in New Mexico.

Wade Boothe and *Frank L. Penney* have been added to the cast of *George White's* "Scandals of 1920."

Yolanda Medea, formerly known as *Yolanda Presburg*, and *Marion Haslett*, have been engaged by *Wm. B. Friedlander* for his act, "Who's Your Wife?"

Oscar Eagle

formerly general stage director for *Belasco*, is staging "The Old Home Town," the new musical comedy which *Barry McCormack* is producing.

Louis Calvert, English actor, has been engaged by *Charles Frohman, Inc.* for "Blood and Sand," with *Otis Skinner*.

Edwin Nicander will play in "True to Form" at the Bramhall Playhouse the role originally essayed by the author, *Augustin MacHugh*, when his play was tried out at Los Angeles.

Reginald Pasch of "The Merry Widow" has been signed by *Henry W. Savage* for three years.

Norman Trevor, instead of *Gilbert Emery*, will play the leading male role in "Lilies of the Field." He will later appear in "Daniel."

Zoe Barnett has been engaged for the cast of "Blossom Time."

Mary Garden Returning

Mary Garden, director-general, and Lucien Muratore, leading tenor of the Chicago Grand Opera Company, together with Mme. Muratore, who is better known as Lina Cavalieri, will sail for America on the Olympic, October 26, arriving in Chicago about November 3. The opera season opens November 14. According to George M. Spangler, business manager, the subscription sale already exceeds that of the entire season last year.

* * *

Playwright Out on Bail

Hayden Talbot, playwright, who on June 7 was committed to Ludlow street jail upon the application of Mrs. Benedict Bristow Talbot, who divorced him in 1913, has been released in $3,000 bail. In papers filed in June, Mrs. Talbot said she had not asked his commitment for nonpayment of alimony, but because she feared he would leave the State.

* * *

Actor Commits Suicide

August Hemel, formerly the leading tragedian of the Comedie Francaise, committed suicide Sept. 6, in the presence of some children with whom he was playing. Fear of blindness and the insufficiency of the pension granted him by the theatre are said to have caused his act.

* * *

Gets Philpotts Play

Barry Macollum, director of the Actors' Repertory Theatre, which opened with "True to Form" at the Bramhall Monday night, has obtained the rights to "The Shadows," by Eden Philpotts, as the second offering.

* * *

Caro Roma Studio

Mme. Caro Roma will soon open a music shop and studio called "Ye Golden Lyre," in Greenwich Village. Mme. Roma has just returned from a successful season in Miami, Florida.

Sessue Hayakawa, famous Japanese star, who is being starred in special productions by R-C Pictures Corporation, and who has held his—

—position consistently as one of the leading dramatic actors in the cinema world. His latest film feature is entitled "Where Lights Are Low"

SHUBERT VAUDEVILLE OPENS MONDAY

Winter Garden Will Have New Policy—Entire Circuit Operative in Few Weeks

THE Shuberts have decided to use the Winter Garden instead of the New Imperial Theatre as one of their New York homes for Shubert vaudeville. The house, which recently celebrated its tenth anniversary as the home of musical revues, will open under its new policy on Sept. 26. Attractions that would have played the Winter Garden, will in future be produced at the Imperial, beginning with Al Jolson's new show now in rehearsal.

Shubert vaudeville will come into actual being next Monday when five theatres are scheduled to begin operations. They are the Forty-fourth Street Theatre, New York; the Shubert-Crescent, Brooklyn; the Euclid Avenue, Cleveland; the Majestic, Boston, and the Detroit Opera House.

Other houses are scheduled to open in groups of five each week until the entire circuit is in operation. On Sept. 26 the Apollo in Chicago will be among the houses to open. Two performances will be given daily including Sunday, and prices will range from fifty cents to one dollar and a half.

At the rate of five openings a week, the entire circuit will be in operation within five or six weeks.

The bills will remain intact until the entire circuit has been negotiated. Each bill will include a standard play condensed and cast with players having standing in the legitimate theatre. Each of the bills will close with a condensed version of a musical comedy. The vaudeville acts proper will have an international aspect. Many of them will come from England. Each bill will carry its own musical director.

Music Box Opening

The new Music Box Theatre, which Sam H. Harris has built in association with Irving Berlin in West Forty-fifth street, will open its doors to the public Monday night. The theatre, which has been a year in building, cost $1,000,000. The Music Box will open with Mr. Harris's production of Irving Berlin's "Music Box Revue," which has been staged by Hassard Short. Irving Berlin will return to the stage in person and the company will include William Collier, Sam Bernard, Florence Moore, Wilda Bennett, Joseph Santley and Ivy Sawyer, Hugh Cameron, Paul Frawley, Mlle. Marguerite and Frank Gill, Emma Haig and Richard W. Keene, Rose Rolanda, Rene Riano and Chester Hall.

• • •

London Likes Willette Kershaw

"Woman to Woman," the play by Michael Morton which was produced in Chicago last season, has opened successfully in London. Willette Kershaw, who makes her first London appearance in the leading role, scored a pronounced hit at the first performance.

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Actresses Return

Among the passengers who arrived on the Aquitania last week were Elsie Ferguson and her husband, Thomas B. Clarke, Jr., and Marie Doro and her husband, Elliott Dexter. Miss Ferguson is shortly to be seen in "Varying Shores," and Miss Doro in "Lilies of the Field."

• • •

In "We Girls"

"We Girls," a new comedy by Frederic and Fanny Hatton, which Marc Klaw, Inc., is to produce, goes into rehearsal September 19, with Juliette Day, Marguerite Forrest and Edward Fielding among others in the cast.

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"Love Dreams" Opens

"Love Dreams," a musical play with book by Anna Nichols and score by Werner Janssen, was presented by Oliver Morosco in Philadelphia. Else Alder, Tom Powers and Maude Eburne head the cast.

Ina Claire Play Postponed

Because of an eleventh hour change in the cast, Ina Claire's opening in "Bluebeard's Eighth Wife" at the Ritz Theatre has been postponed to Sept. 19. Robert Milton, the stage director, and Claude King, leading man, resigned and William Harris, Jr., summoned Lester Lonergan and Edmund Breese to take their places. Mr. Breese played the principal male role at the tryout performances this summer and Mr. Lonergan directed the play at that time.

• • •

Cast of "The Fan"

Hilda Spong has begun rehearsals of Caillavet and de Flers comedy, "The Fan," in which she will appear in New York on October 10th. The premiere will take place in Baltimore at Ford's Grand Opera House on September 26. The cast includes Ian Maclaren, Harold Heaton, Walter McEwen, E. H. Wever, Basil West, Kraft Walton, J. A. Osborne, Eva Leonard-Boyne, Rosalie Mathieu, Margaret Dumont, Lillian Hatch and J. Hamilton.

• • •

Would Punish John Steel

Justice Lydon in the Supreme Court reserved decision last week on a motion make by Mrs. Sidonie B. Steel, to punish John W. Steel, tenor of the Ziegfeld "Follies," for contempt of court. She has sued Steel for separation. Her attorney said that Steel was approximately $2,500 behind in payment of alimony and asked that the tenor be sent to Ludlow street jail forthwith.

• • •

Princess for Provincetowners

The Provincetown Players, while retaining their Macdougal street theatre, have also taken over the Princess Theatre, and announce for their opening bill George Cram Cook's play, "The Spring," commencing Wednesday, September 22.

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New Marcin Play

Max Marcin, producer and co-author of "The Night Cap," is putting the finishing touches to the manuscript of another play, which he will produce before the holidays. The tentative title is "Easy to Get."

Equities—XXX

FRANCINE LARRIMORE

Star of "Nice People" at the Klaw Theatre who is also a member of the A. E. A.

San Francisco Production Centre

Nat Goldstein and Nat Carr have launched a project to start plays from San Francisco. It will play the same role in the West that New York plays in the East. George W. Lederer, encouraged by San Francisco business men, has come to San Francisco with his "Angel Face." A. L. Erlanger is associated with Mr. Lederer in this play. Goldstein is a popular musical composer and Carr is the comic genius. "Angel Face" will rehearse for three weeks in San Francisco, will play California towns and be in San Francisco October 17.

• • •

Dorothy Dickson Triumphs

Dorothy Dickson made her London debut last week in the English production of "Sally" at the Winter Garden and scored a huge success. She was given an ovation by the first night audience which has not been equaled all season. She is playing the title role which Marilynn Miller is doing here. In the Leon Errol role the London cast has Leslie Henson, and George Grossmith plays Walter Catlett's part.

• • •

With Ethel Barrymore

The company engaged by Charles Frohman, Inc., to appear with Ethel Barrymore on tour this season in "Declassee," will include Edward Emery, Henry Daniell, Cyril Delevanti, Charles Wellesley, Alfred Hesse, Philip Lord, Hubbard Kirkpatrick and Virginie Chauvenet.

• • •

"Miss Lulu Bett" On Tour

Brock Pemberton's production of "Miss Lulu Bett" will begin a tour of the principal cities, opening in Cleveland this week. Carroll McComas, Louise Closser Hale, Catherine Calhoun Doucet and Brigham Royce will again be in the cast.

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"Bill of Divorcement" Soon

Charles Dillingham has arranged for the opening on Monday, Sept. 26, at the Broad Street Theatre, Philadelphia, of "The Bill of Divorcement," by Clemence Dale, which has been a great success in London.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Bulletin Addresses to the Office of the Association

Equity and Equity's policies are sometimes looked down upon by snobbish members of the idle rich class, who consider that labor and labor problems are ignoble and unworthy of the consideration of cultivated people. But the practical men—the chaps who supply the money which enables this class to remain idle—are heartily in favor of the Equity Shop.

Never was this difference in viewpoint between the drawing room theorist and the practical man better illustrated than in the case of a manager who receives the financial backing from both sources.

The "society people" are urging this manager to ignore Equity and hire players on contracts of his own writing—rather a problem for the manager! The Wall Street backers, however, are urging him to take advantage of Equity Shop as the safest, sanest policy under which a business could be run and are pointing out that their money will be far safer in a project wherein the cooperation of the employees is guaranteed than in any other type of venture. They see that Equity Shop offers the same protection to the manager that it offers the actor; and as most of his backing comes from these hard-headed business men, it begins to look as if the manager would take their advice.

A manager whose theatres are instituting stock for vaudeville has declared that he must continue giving twelve performances a week for a flat salary and no contracts. Otherwise, he says, his houses would lose their matinee clientele. We are very much afraid that if his matinee clientele demands this it is going to be disappointed. If a manager wants to give twelve performances a week, he must expect to pay for them on the basis stipulated in his contracts.

Managers are occasionally the victims of those mysterious rumors which give Equity so much trouble. For example, a certain well known Broadway manager was reported to have offered chorus people who were not members of Equity considerably more than he offered those who were Equity members. A number of chorus girls refused to sign contracts, claiming that they were being discriminated against. We investigated the matter fully, and even inspectetd the contracts issued to all the non-members of Equity; and we were able to assure our members that in this case the manager had been entirely impartial in his offers. Such investigations safeguard our members and also the manager, if he is playing fair.

A certain manager who has pleaded bankruptcy rather than pay our members the salaries and railroad fares due them has just bought $100 worth of stock in a new theatrical company. The discovery was made by our representatives a few days ago, and when this gentleman appears in court to be discharged into bankruptcy he will meet with some rather unpleasant experiences.

FRANK GILMORE,
Executive Secretary.

DRAMATIC MIRROR

HENRIE SISTERS

The clever pair of singers who are at present playing at Reisenweber's, where they are scoring the greatest success of their careers with their singing of "I Didn't Start in to Love You Until You Stopped Loving Me" and "Daddy, Your Mamma Is Lonesome for You." Both numbers are published by the Triangle Music Publishing Co., and from the way they are received when the Henrie Sisters sing them, they bid fair to establish something of a record in the world of song hits

Broadway Buzz

By Jim Gillespie

"THE Jolly Newspaperman" was recently taken into camp by a well known Broadway spendthrift, commonly known as Misha, who insisted that the Jolly One be his guest at luncheon. Following a lively battle of knives and forks, the spendthrift called for reenforcements in the form of fancy priced cigars, and after the smoke screen had lifted the Jolly Scribe found himself stuck for the damages. 'Tis a sad story, mates, and it drove the Jolly One to the fathomless depths of poetry which resulted in the following spasm. Read it and weep!

I Misha in the morning,
I Misha in the night;
And I hope I'll always Misha
When you have an appetite.

. . .

"Eddie Cantor purchases 400 acres on Lake Lucerne and will start building in near future." News Item.

According to the location we imagine Eddie intends building houseboats.

. . .

Eva Tanguay will shortly open a roadhouse in Culver City in partnership with the Mayor and Chief of Police. Too much credit cannot be given Miss Tanguay for her ability as a business woman. Why pay for protection when you can get paid for having it?

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After All, What's In a Name?

Apparently, the "movie" editor of a certain Columbus, Ohio, newspaper knows of only one Hampton—and it is Hope—not being cognizant of the fact that Marshall Neilan's latest contribution to the silver-sheet also contained a Hampton. Neilan's feature is titled, "Bob Hampton of Placer," but out Columbus way, they insist in referring to it as "Hope Hampton of Placer."

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The Empress of India arrives with several foreign acts, says a headline.

However, the Empress of India is not a theatrical queen, she is merely a steamship.

Honors Are Even

Roszika Dolly, of the celebrated Dolly Sisters, recently met with an accident while appearing in London which required the services of a doctor, said doctor being none other than the King's personal physician, according to a news item. Why all the fireworks? We were taken ill in Brooklyn the other night and had the honor of being attend by a Queen's physician.

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It is reported that Babe Ruth has been signed to appear at the Palace and will receive $2500 for the week. Looks like a sparkling solitaire for the well known diamond expert.

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We hear that the Majestic Theatre in Detroit has been taken over by Coutts and Tennis for musical comedy stock. If names amount to anything the new producers should raise quite a racquet in musical comedy sets and should experience little difficulty in netting substantial returns.

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An English theatrical critic claims that American productions consist of 90% dressing. Shades of the Follies, Scandals and Winter Garden! Page the nearest optical expert for the benefit of our near sighted British friend! If the current productions are 90% dressing, then Adam and Eve must have been overburdened with clothes.

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Page the Undertaker

"Edna Goodrich will shortly do 'I Hope To Die' which was recently done by Jane and Irwin Connelly with much success."—News Item.

Singer's Midgets have been booked for a four year vaudeville tour. That's our idea of a Presidential route.

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Sir: While on a tour of inspection, Sam Salvin, Emperor of various Dance-and-Be-Merry Palaces, came across a new porter at the Little Club who was dragging a heavy case up the stairs, and incidently most of the floor furnishings with it. "Why don't you be more careful?" said Sam. "You talk as though you owned the joint," replied the porter. "Thanks for the compliment," replied Sam. "Come down stairs and I'll pay you off." JED.

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If you are desirous of seeing the show at the Lyceum Theatre, "The Easiest Way" is to be in your seat at 8:15 P. M.

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Sarah Bernhardt has announced her intentions of coming to America for another farewell tour. To most people, farewell means a final good bye, but to the divine Sarah a farewell tour in America simply means another Good Buy.

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Instead of going to Long Beach, Atlantic City, or other bathing resorts, why not save time by taking a dive in West 46th Street?

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"The Game," recently produced in London, proved very bad. It is a football play and many dissatisfied spectators vainly tried to get their money back, according to reports from across the pond. Too bad the football play was not produced over here. The spectators would have at least been able to have gotten a halfback.

Thoughts on the Gentler Sex

"Alexander Pantages makes big offer for single women." Headline.

From now on, the divorce courts should do a landoffice business.

For many couples it will simply mean a series of split weeks.

Should Mr. Pantages' methods become universal, all vaudeville actors will have to become female impersonators in order to get a job.

All actors are familiar with stage braces, but that's no reason why they should crowd themselves into a pair of corsets.

So far as form is concerned, it will be a case of hustle and bustle with emphasis on the bustle. Most men admire skirts but few desire to wear them.

It's hard enough to chase a train without having to drag one after you.

A bill on the Pan time should produce enough singles to win an ordinary ball game.

With doubles eliminated there should be no anxiety on the part of performers to make the customary home-run at the close of the season.

With women dominating the vaudeville field, all male impersonators should be confined to the letter box.

Mr. Pantages has extended his offer to several well known movie actresses. So far as Mr. P. is concerned movie actors are entirely out of focus.

Mr. Pantages claims that women are excellent box-office attractions.

After gazing at the cashiers in various Broadway movie houses we are inclined to believe him.

With women comprising the vaudeville bills we can see where a lot of girl acts will be lonesome.

However some men may solve the problem by acting as their wives' managers.

We know of many managers who carry their wife's handbags but have yet to find the man who is entrusted with her grouch bag.

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According to reports, "The Sign on the Door" received a warm welcome in London. From now on the sign on the door should be S R O.

Artie Chokes As A Finisher, He's An Expert

WELL NOW THAT I CAN DO SOME MAGIC TRICKS I'LL GO OVER AND SEE MY AGENT!
I'LL JUST TELL HIM WHAT I CAN DO WITH A DECK OF CARDS AND I'LL GET SOME BOOKING!!
WELL - HAVE YOU EVER CLOSED A SHOW BEFORE?
HAVE I? WHY I'VE BEEN THE FINISH OF SOME OF THE BEST BILLS IN THE COUNTRY!!
EAKTON

PAULINE FREDERICK

(At the right) Miss Frederick in the role of Sara Vincent in "The Lure of Jade," her forthcoming production for R-C Pictures Corporation, wears some beautiful costumes. She is here seen in a white taffeta gown trimmed with silver brocade lace, made especially for her by Madam Harriet Patricia Ward of New York

As the brisk days of Fall draw near, they sound a warning note that winter weather is rapidly approaching, and soon one will want something in the way of a warm wrap. What could be more snug than the coat at the left? It is of Lapinex, a fabric from the Shelton Looms, and combines comfort with chic

Photo by Joel Feder

The New Plays

"The Circle"—"Don Juan"—"Tarzan"—"Elton Case"—"Only 38"—"True to Form"—"Launcelot and Elaine"—"The Dibbuk"

"THE CIRCLE"

All Star Cast in Maugham Play

Comedy in three acts by W. Somerset Maugham. Staged by Clifford Brooke. Produced by the Selwyns at the Selwyn Theatre, Sept. 12.

Arnold Champion-Cheney, M. P. ..... Robert Rendel
Footman ..... Charles L. Sealy
Mrs. Shenstone ..... Maxine MacDonald
Elizabeth ..... Estelle Winwood
Edward Luton ..... John Halliday
Clive Champion-Cheney ..... Ernest Lawford
Butler ..... Walter Soderling
Lord Porteous ..... John Drew
Lady Catherine Champion-Cheney ..... Mrs. Leslie Carter

For the next few months everyone will be talking and writing of "The Circle." A success of very large proportions. You will be told of the force of the writing. Of—but why go on? I do not want to keep you from reading them. All of them. The more you read of "The Circle" the better for the theatre. And for you. And for "The Circle."

And so, instead let me tell you what I consider the amazing thing about it. You know the story? A woman runs off with a young chap. Her son is aged five. Thirty years later she returns to see the son and his young wife. Now the circle. The young wife is about to run off with a young chap. The mother tells her of what she will suffer. What happens? Does the young wife return to her husband? She does not!

And to the Selwyns should go the credit. Not to Mr. Maugham. Yes he wrote it, but I am certain that if they had asked him to change it he would have. Do you see what I mean? That they risked this ending is amazing.

The cast? Perfect. *Mrs. Carter's* comedy was masterly. *John Drew!* And equally fine *Ernest Lawford, Estelle Winwood* and *John Halliday.*

Everybody is happy because of "The Circle." S. JAY KAUFMAN.

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"THE ELTON CASE"

A Dramatization of the Elwell Murder

Play in four acts by William Devereux. Staged by Mrs. Trimble Bradley. Produced by George Broadhurst at the Playhouse, Sept. 10.

Donald Hayston ..... Charles Waldron
Robert Elton ..... Byron Beasley
Charles Ramsey ..... Stuart Sage
Frederick Newsome ..... Richard Farrell
George Arthur ..... Edward Poynter
John MacChesney ..... Albert Barrett
Inspector Harris ..... John F. Morrissey
District Attorney Russell ..... Bernard McOwen
Thompson ..... John Jennings
Marjorie Ramsey ..... Chrystal Herne
Josephine Hayston ..... Kathleen Lowry
Lady Anstruther ..... Florence Fair
Mme. Cecile Floreat ..... Jetta Goudal
Mrs. Griggs ..... Anne Sutherland
Jenny ..... Joan Taber
Mrs. —— ..... Genevieve Hayes

It was perhaps inevitable that sooner or later the Elwell murder should reach the stage in some form or other. It has already formed the basis of a film of questionable merit, and, truth to tell, in its stage guise it is scarcely more worthy.

Chrystal Herne is the center of interest. She does all that is within human power to make the heroine seem possible. But it is a difficult task considering the obstacles the author has put in her path. Here is a young lady who undertakes to play bridge at five dollars a point with an expert at the game, in the hope of winning ten thousand dollars to save the inevitable young brother who is a scapegrace. Of course she doesn't win. She loses heavily and the forfeit which her opponent demands is not her money but herself. She goes to his apartment after the customary struggle with herself, and accidentally shoots him with a pistol which is supposed not to be loaded. When the investigation of his death gets under way, a mysterious woman in a gray veil appears on the scene, reveals her magic countenance to the police, and stops everything, including the play. Who she is we are not allowed to discover. It must be sufficient that the author considers her important enough to carry out his purpose. And thus are plays made.

There is little in "The Elton Case" to attract the average theatregoer, and even those who go to see it in the hope of finding a clue to the Elwell murderer will be bitterly disappointed. H. K. WHEAT.

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"DON JUAN"

Lou Tellegen as Hero of Bataille Play

Play in three acts by Henri Bataille. English version by Lawrence Langner. Directed by Frank Reicher. Settings by Lee Simonson. Produced by Frank Reicher and the Selwyns at the Garrick Theatre, Sept. 5.

Consuelito ..... Mary Moore
Don Juan ..... Lou Tellegen
Manuel ..... Richard Ranier
Duke de Nunez ..... Paul McAllister
Alonso ..... Henry Mortimer
Oltara ..... Millie Butterfield
Young girl ..... Alison Bradshaw
Pepilla ..... Stella Larrimore
Ines ..... Theresa Maxwell Conover

There are two serious criticisms that may and should be made of the "Don Juan" play by *Henry Bataille* which *Lawrence Langner* adapted and which *Frank Reicher* and the *Selwyns* produced at the Garrick Theatre.

The more serious is *Lou Tellegen.* Everyone assumed that he was the ideal actor for the part. And yet, after seeing his performance, one feels it is not the sort of part that he should play. He is essentially ultra romantic and the subtleties escape him. The role has much of the romantic in figure, but I think of the romantic is being more melodramatic than subtle.

But the second fault is that of the play. There is too much, much to much, talk in it. Talk about what *has* happened, rather than what *is* happening. If we had seen more of how Don Juan brought about his conquests, the tragedy of his inability to conquer again would have been heightened and would have been drama. The satire—or the intended satire—in showing his own funeral has some interest of course, but only as an incident. But not enough for a performance of a full act. The whole play seems to be outside of Don Juan instead of actually in or of him. What it needed was the Schnitzler quality. And I feel that *Lawrence Langner* could have improved upon *Bataille.* Merely to drag out all of his loves and to parade them before us misses. The most effective scene as drama was the scene with the young girl and even that did not explain his so-called power. The one great moment was when he says that a legend is always greater than the fact. But this, like much of the rest of the play being mere talk about, it went for little.

Frank Reicher aided by *Lee Simonson* did a magnificent job. Everything that could be done for the play they did. Fewer lovlier things have been seen than the settings and the costumes. And *Frank Reicher* directed it so that bringing out of all of the characters, one by one, did not at any time seem monotonous. This, in *this* play, is an achievement.

Of the others in the cast *Theresa Maxwell Conover, Alison Bradshaw* and *Stella Larrimore* gave the best performances. *Miss Bradshaw* certainly has a future. And in character roles, *Stella Larrimore* will go far. *Paul McAllister* returned to the stage and gave more evidence of what a capable actor he is.

S. JAY KAUFMAN.

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"TARZAN OF THE APES"

Broadhurst Presents Melodrama of Monkeys and Men

Play in four acts and ten episodes by Major Henry Woodgate and Arthur Gibbons adapted from the novel by Edgar Rice Burroughs. American version by George Broadhurst. Staged by Mrs. Trimble Bradley. Presented by George Broadhurst at the Broadhurst Theatre, September 7.

Lord Greystoke ..... Lionel Glenister
Lady Greystoke ..... Alice Mosley
Webb ..... Howard Kyle
Big Michael ..... John F. Morrissey
Kala ..... Edward Sillward
Kerchak ..... Alfred Arno
Tarzan, the child ..... John Grattan
Tarzan, the boy ..... Lawrence Marks
Tarzan, the man ..... Ronald Adair
Lady May Greystoke ..... Minna Gale Haynes
Lady Alicia Clayton ..... Greta Kemble Cooper
Edward Ainslee ..... Lionel Glenister
Bobby ..... Boyd Clarke
Charles Porter ..... Forrest Robinson
Jane Porter ..... Ethel Dwyer
Parkinson ..... Ford Chester

There have been whole generations of theatregoers in this broad land of ours who have been waiting and longing for just such an entertainment as "Tarzan of the Apes." Not satisfied with circus fare because of its lack of story, and not satisfied with the drama because of its dearth of thrill, they have had to wait and hope that some day an enterprising imaginative producer would strike upon just such an idea as has now been manifested at the Broadhurst Theatre—a circus with a plot!

It is a weird and amazing melodrama told in a series of ten scenes covering a number of years and a vast amount of doings that would tax the credulousness of an infant in arms. But withal it is far from poor entertainment. Of particular interest is the study in maternal emotion offered by *Edward Sillward* in the role of a female ape. The sentimental and emotional qualities of the semi-dumb animals has heretofore been sadly neglected. Animals of various kinds and qualities predominate in the unfolding of the story, though occasionally a human being makes his appearance felt also.

Ronald Adair who created the name part in London, has been transplanted to perform the same function for the American presentation. He gives a genuinely admirable performance, moving at times in spite of the falseness of the general atmosphere. *Ethel Dwyer* is the heroine and several good actors work rather thanklesaly to make the evening pleasant, among them being *Howard Kyle, Greta Kemble Cooper, Minna Gale Haynes,* and *Forrest Robinson.*

Mrs. Trimble Bradley has outdone herself in the matter of production.

It is an evening's entertainment not lightly to be overlooked, for it is the only one of its kind.

H. K. WHEAT.

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"TRUE TO FORM"

Excellent Comedy Revealed at the Bramhall

Play in three acts by Augustin MacHugh. Produced by the Actor's Repertory Theatre, Barry Macollum, director, at the Bramhall Playhouse, September 12.

Ralph Merrill ..... John Warner
Dawson ..... Desmond Gallagher
Andrew Kirkland ..... George Graham
Constance, his daughter ..... Verna Wilkens
Mrs. Kirkland ..... Eugenie Blair
Margaret ..... Sue MacManamy
Frank Melton ..... Edwin Nicander

In "True to Form," the Actor's Repertory Theatre has produced a play which makes one regret that the word masterly has been so many times misapplied. An old theme, fundamentally sound and universally appealing, handled in what we should like to term a forward-to-nature manner, moves with a sweep which even the difficulties besetting every "little" theatre production cannot hinder.

The play begins in one of those nasty little family mixups. Constance Kirkland, recently married to Ralph Merrill, is still so firmly attached to her parents that she is more daughter than wife. Frank Melton, novelist, man of the world and, evidently, student of psychoanalysis, plays the god out of the machine, incites Ralph to set up his own menage in the city and, by quoting the Bible to Father and Mother, forces them to admit that it is Constance's duty to go with her husband.

To mitigate the horrors of a life with a man whom she now thinks she hates, Constance takes along her cousin and childhood companion, Margaret, who is laboring under the troublesome burden of a New England conscience and a secret love for Ralph. Under the deft management of Melton, himself in love with Margaret, the intolerable situation dissolves into a conventional and wholly satisfactory ending.

Edwin Nicander is a convincing and sincere, if not a highly polished, Frank Melton. *Verna Wilkens* as Constance and *Sue MacManamy* as

Margaret are—well, you can't expect girls in such a harrowing predicament to pay much attention to the niceties of stage business. Moreover, intonation in moments of excitement is apt to prove tricky.

Honorable mention should be given *George Graham* and *Eugenie Blair* in the home-like parts of Mr. and Mrs. Kirkland, and *John Warner* is an entirely satisfactory young husband. HUGH DAVIS.

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"ONLY 38"

Mary Ryan in Comedy by A. E. Thomas

Comedy in three acts by A. E. Thomas. Staged by Sam Forrest. Produced by Sam H. Harris at the Cort Theatre, Sept. 13.

Mrs. Stanley	Mary Ryan
Mrs. Newcomb	Helen Van Hoose
Mrs. Peters	Kate Mayhew
Mr. Sanborn	Percy Pollock
Robert Stanley	Neil Martin
Lucy Stanley	Ruth Mero
Mary Hadley	Margaret Shackelford
Sir Johnson	Leon Cunningham
Professor Giddings	Harry C. Browne

"Only 38" is slight. What there is of this *A. E. Thomas* play based on a short story by *Walter P. Eaton* is, however, not to be slighted on that account. What might have been intense is comedy. And that is why it is slight. But a thousand times rather comedy than tragedy in this subject. It's such good fun—a mother who doesn't grow up.

Others have written it in one form or another. Many others. And there's nothing new in this so far as idea is concerned. What it has is a gorgeous old grandfather, a widowed mother with a sense of humor, her two children who are real, a college professor and some friends. "Characters" all. Drawn so well that they live. We have met the college professor who finally marries the widow.

Mary Ryan has done nothing so well. I want to see it again. *Leon Cunningham*, *Harry C. Browne*, *Percy Pollock*, *Neil Martin* and *Ruth Mero*—the order in which I mention them doesn't matter—seemed to make one feel that they had played the parts for years.

Sam Forrest's direction again.

S. JAY KAUFMAN.

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"LAUNCELOT AND ELAINE"

Poetic Drama by Edward Milton Royle

Play in four acts by Edward Milton Royle. Incidental music by Franke Harling. Staged by Edward Elsner. Produced by Playwrights & Players Co., Inc., at the Greenwich Village Theatre, Sept. 12.

King Arthur	Gerald Rogers
Queen Guinevere	Selena Royle
Sir Launcelot	Pedro de Cordoba
Sir Modred	J. Arthur Young
Sir Gawain	W. Lawrence
The Voice of Lyonesse	Margaret Fareleigh
Lord of Astolot	Charles Harbury
Sir Torre	John Hendricks
Sir Lavaine	Lee Leonard
Elaine	Josephine Royle
The Servitor	Bertram Marburgh
The Hermit	Karl Stall
Lady Vivian	Elsie Esmond
Lady Margaret	Martha Messinger
Lady Ysolde	Margaret Fareleigh
Lady Melissa	Francesca Di Silvati
Lady Rosamund	LuGarda Harling
Knights	Bosley Hiss and H. B. Dee

Edwin Milton Royle's dramatization of Tennyson's familiar poem, "Launcelot and Elaine," which opened at the Greenwich Village Theatre, is an agreeably interesting adaptation of the famous story, well written, exceptionally well staged, and for the most part well acted.

Pedro de Cordoba is the featured player, but for all that he scarcely makes Launcelot a very likable person, and plays with a rigid calm that is unconvincing. Such a Ladies' Knight should have had a bit more magnetism.

Selena Royle, a daughter of the author, makes Queen Guinevere a beautiful vision of long golden hair and colorful royal robes, and her voice seems well suited to the part. *Josephine Royle*, another daughter, is lovely as Elaine, a bit undecisive in utterance, but pathetically appealing in her hopeless love for the unworthy Launcelot. Her final scene with her father and two brothers was excellent.

Elsie Esmond was very good as Lady Vivian, seemingly more "in the picture" than any of the other players. *Bertram Marburgh* as the dumb servitor was eloquent in his muteness, and suggested great power and strength in his mask-like countenance. *Walter Lawrence* as Sir Gawain made much of a small part.

The *Livingston Platt* settings were remarkably fine and created a sense of vastness in spite of the limited stage space. *Franke Harling* composed the incidental music, which was introduced effectively off stage. The curtain calls were numerous after each act, and the Royle family scored a gratifying hit, collectively and individually. DWIGHT CONN.

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"THE DIBBUK"

Interesting Play at Yiddish Art Theatre

The Yiddish Art Theatre, which has succeeded the Jewish Art Theatre at the Garden Theatre, has inaugurated its season under the best of auspices with a play that is of more than ordinary interest. "The Dibbuk" is a sort of companionpiece to "The Golem" in that it is a dramatic version of an old Jewish folk legend. It has had a remarkable career in the theatres of Europe and there is every reason why it should repeat its success here, especially when the excellence of its present production is taken into consideration.

The tale is of a student who delves into mystic studies and the supernatural. He is in love with a girl whose father betroths her to some one else, and the news proves a death blow to the young student. On the day of her wedding to her unloved fiance, the girl calls on her dead lover, and his spirit takes possession of her body, speaking through her lips in a most uncanny fashion. The terror-stricken father seeks every means to have this devil, or "dibbuk," cast out of his daughter, but it clings to its vicarious life with all its might. It is only after the most extreme methods have been employed by a wise rabbi that the spirit departs, and then it returns to claim its bride in death.

It is a gripping story, with many scenes of such power that one is not likely to forget them. And the acting is in every case excellent. *Maurice Schwartz*, the producer, himself plays the wiseman, and does it magnificently. *Celia Adler* is the unfortunate girl. Hers is a difficult task but she accomplishes it admirably. *Jachiel Goldsmith* as the father, *Bina Abramowitz* as an old nurse, and *Mark Schweid* as a chief rabbi, all give highly commendable performances. Once again the ensemble work might well serve as an example to the English speaking producer. From a standpoint of settings the production can be improved.

JOHN J. MARTIN.

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Ireland with Pepple

Frederick J. Ireland, author and producer, has retired from motion picture direction and returned to the musical comedy and vaudeville field. He is now connected with the T. Dwight Pepple Office with offices in the Woods Theatre Bldg., Chicago. He has signed with Lubliner & Trinz to write and stage the musical and fashion reviews for their theatres, the first of which will be seen at the Senate Theatre, September 19th. He is also managing director of the Kate Worthington Simmon's Poster Perouttes, and Marigold Garden Dancers.

BROADWAY TIME TABLE—Week of Sept. 19th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Back Pay	Helen MacKellar	*Play by Fannie Hurst*	Aug. 30	Elting	West 42d	8.30—W. & S. 2.30	$7,500
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$9,000
Blood and Sand	Otis Skinner	*To be reviewed*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	1st week
Bluebeard's Eighth Wife	Ina Claire	*To be reviewed*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	1st week
The Blue Lagoon	Harold French, Frances Carson	*To be reviewed*	Sept. 14	Astor	Bway & 45th	8.30—W. & S. 2.30	1st week
The Circle	John Drew, Mrs. Leslie Carter	*Reviewed in this issue*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	1st week
Daddy's Gone A-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—Th. & S. 2.30	$9,000
The Detour	Effie Shannon, Augustin Duneau	*Excellent play and acting*	Aug. 23	Bijou	West 45th	8.30—W. & S. 2.30	$9,000
Don Juan	Lou Tellegen	*Reviewed in this issue*	Sept. 7	Garrick	West 35th	8.30—Th. & S. 2.30	$7,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42d	8.30—W. & S. 2.30	Capacity
The Easiest Way	Frances Starr	*Eugene Walter play revised*	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Elton Case	Chrystal Herne	*Reviewed in this issue*	Sept. 10	Playhouse	West 48th	8.30—W. & S. 2.30	1st week
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Hazel Dawn, Walter Jones	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$7,000
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$8,000
Greenwich Village Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—Th. & S. 2.30	$5,000
Honors Are Even	William Courtenay, Lola Fisher	*Talky comedy*	Aug. 10	Times Square	West 42d	8.30—Th. & S. 2.30	$6,000
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 26	Nora Bayes	West 46th	8.30—W. & S. 2.30	$5,000
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$14,500
Launcelot and Elaine	Pedro de Cordoba	*Reviewed in this issue*	Sept. 12	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	1st week
Lilliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
A Man in the Making	Donald Gallaher, Kathleen Comegys	*To be reviewed*	Sept. 20	Hudson	West 44th	8.30—W. & S. 2.30	1st week
March Hares	Alexander Onslow, Lucile Watson	*Brilliant satirical farce*	Aug. 11	Punch & Judy	West 49th	8.30—F. & S. 2.30	$4,000
The Merry Widow	Lydia Lipkowska	*Brilliant revival*	Sept. 5	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	$13,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*To be reviewed*	Sept. 19	Music Box	West 45th	8.30—W. & S. 2.30	1st week
Nice People	Frances Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 46th	8.30—W. & S. 2.30	$9,000
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	39th Street	West 39th	8.30—W. & S. 2.30	$6,500
Only 38	Mary Ryan	*Reviewed in this issue*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	1st week
Put and Take	Lieut. Tim Brymn	*Lively negro revue*	Aug. 23	Town Hall	West 43d	8.30—W. & S. 2.30	$4,000
Return of Peter Grimm	David Warfield	*To be reviewed*	Sept. 21	Belasco	West 44th	8.30—Th. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	*Amusing revue*	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$4,500
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 6	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$6,000
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Soaya	Violet Heming, Otto Kruger	*Romantic play*	Aug. 15	49th Street	West 48th	8.30—Th. & S. 2.30	$6,000
Swords	Clare Eames, Jose Ruben	*Excellent poetic drama*	Sept. 1	National	West 41st	8.30—W. & S. 2.30	$5,500
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Tarzan of the Apes	Ronald Adair, Ethel Dwyer	*Reviewed in this issue*	Sept. 7	Broadhurst	West 44th	8.30—W. & S. 2.30	$6,000
The Triumph of X	Frank Morgan, Helen Menken	*Unusual psychological drama*	Aug. 24	Comedy	West 39th	8.30—Th. & S. 2.30	$6,000
True to Form	Edwin Nicander, Sue McManamy	*Reviewed in this issue*	Sept. 12	Bramhall	East 27th	8.15—W. & S. 2.30	1st week
Two Blocks Away	Barney Bernard	*Comedy of Jewish shoemaker*	Aug. 31	Cohan	Bway & 42d	8.30—W. & S. 2.30	$7,200
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
The Wheel	Ida St. Leon, Thomas W. Ross	*Typical Winchell Smith play*	Aug. 29	Gaiety	Bway & 46th	8.30—W. & S. 2.30	$6,400
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	*To be reviewed*	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	1st week
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	*Gorgeous revue*	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

BEE PALMER

Star of the Folies Bergere, which opened Tuesday night

In the Song Shops

By Jim Gillespie

Wolfie Gilbert Plays a Game of Pinochle —Vaudeville Likely for Charles K. Harris —New Number by Eddie Leonard

ALEX SULLIVAN

The well known song writer, whose latest number, "Georgia Rose," is one of the outstanding hits of the "Put and Take" show. Mr. Sullivan's ballad, "Beautiful Love," is also meeting with big success, being in big demand throughout the country

"I BID one hundred! Make it two hundred! Two fifty! I bid three hundred!" shouted a triumphant voice, which was quickly answered by a chorus of "Take it."

An auction sale. What's the idea, we asked ourselves. Surely *Wolfie Gilbert* was not going out of business. But why the bidding? With a news sniffer's scent for scandal, we found ourselves tiptoeing to the private office of the celebrated *Wolfie*, and peering in the open door, we came upon the scene of action, which for the moment gave us a bigger surprise than the mechanical royalties gave the publishers last month. Auction sale? Not so you could notice it. Say auction pinochle and you will be entitled to a set of regulars for having guessed right.

"Come in," shouted the daddy of *Robert E. Lee*. "If you can play pinochle, you're invited to join; if you can't play, you'll find the Ladies Home Journal on the stenographer's desk. You know the boys, *Tom* and *Jack*, and of course you know *Riley*, the boy wonder who takes delight in ruining pianos. Say, what's the matter, *Riley*, don't you know hearts are trump? You're a fine pinochle player. How's business? Oh, don't bother me with business.

Can't You See

I'm playing pinochle? That's the worst of newspapermen. They always want to know about somebody's business. What's that? *Yvette Rugel* is looking for a good ballad and she don't know where to find one? Did you hear him, boys? Did you hear what he said? Why, I have a ballad and it's the best. Oh, excuse me, *Riley*, hearts are trumps, aren't they. I take back what I said about your pinochle playing. Say, listen, you pencil murderer, tell me something. Do you mean to say, that *Yvette Rugel* hasn't heard about my new ballad, *If You Like Me Like I Like You?* I've been handling ballads for a great many years, and I know a good song when I see one and take it from me, I can see this one with both eyes closed. Why this number was made for *Yvette Rugel*, and —— What's that; It's not my turn to play? Excuse me, boys, this lunatic is enough to drive a man mad.

"Say, listen, when is *Yvette* playing When she hears this song, I'll guarantee that she will fall in love with it. It's a kid song and it is chock full of heart throbs and tenderness so characteristic of innocent kiddies. What did you say, *Riley?* Gee, I'm sorry, boys, I just can't remember that hearts are trump. As I was saying, this little ballad should prove the find of the season. It will make you proud of the fact that you are a daddy and—what? You're not a daddy. Well then it will make you sorry that you're not. After you hear this song, I'll guarantee that you will can your pekinese pet, and you won't be satisfied until you are a daddy. If this ballad don't cause a rush on the license clerks at City Hall, then I'm a liar and you know George Washington is my middle name. Yes, sir, it's going to be the greatest —What's that? It's my turn to play? Oh, the devil with the game. I want to tell this fellow about *If You Like Me Like I Like You.* Say, listen, where did you say *Yvette Rugel* was playing?

Don't Be Surprised

should you see the name *Charles K. Harris* topping a vaudeville bill in the very near future. *Mr. Harris* has received several offers from men prominent in the two-a-day field, who are anxious to tie the celebrated songwriter and publisher to a long term contract. So far as *Charles K.* is concerned, he is perfectly willing to introduce his numbers to vaudeville audiences, so it remains for the booking offices to introduce their numbers to him. Should their numbers meet with the approval of *Mr. Harris*, you can rest assured that *After The Ball* will be heard in vaudeville houses throughout the country.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Second Hand Rose (4463); Waltz, Wyoming (4499).
Q-R-S—Fox Trot, Ma (1677); Waltz, Angelus Lullaby (1615).
REPUBLIC—Fox Trot, My Sunny Tennessee (773); Waltz, Crying for the Moon (771).

Many disappointed lovers will be interested to know that *Irving Mills* and *Cliff Friend* have presented *Jack Mills* with a new number entitled *Love Sick Blues.* Oh, Beatrice Fairfax, what shall I do?

While On the Subject

of *Jack Mills*, it might be well to mention that he recently took over a number written by *Eddie Leonard*, entitled *Mammy's Eyes*, which according to *Louis Cohn* looks even bigger than *Roly Boly Eyes.* When *Louis* talks, we find ourselves paying strict attention because he usually knows what he is talking about. The trouble is he does not talk enough. *Louis* is also happy over the fact that the *Mills* concern has put over a scoop which is bound to create some loud talk in music circles during the current week. When the Rialto orchestra took over the Manhattan Opera House for the purpose of showing "The Three Musketeers," in order to raise funds for the striking musicians, arrangements were made whereby a medley of *Jack Mills* hits will be used as the musical theme throughout the picture. Is *Jack* laughing? We'll say he is. So far as *Jack* is concerned, the Mills of the gods grind quickly.

Best Selling Records

COLUMBIA—Fox Trots, Wang Wang Blues (3467), Ted Lewis; Ruby (83423), Vincent Lopez Orch.
EDISON—Fox Trot, Cho Cho San (5826), Conrad's Orch.; Waltz, Mello Cello (50794), Max Tell's Della Robbia Orch.
PATHE—Fox Trots, Saturday (20596), Bennie Krueger & Orch.; Second Hand Rose (20599), Piedmont Danse Orch.
VICTOR—Fox Trot, Vamping Rose (18787), All-Star Orch.; Waltz, Tippy Canoe (18783), Hackel-Berge Orch.

Is That So!

Jimmy Flynn, whose silvet tones and golden disposition have made him one of the most popular boys in songland, has left our midst for a short vacation. *Jimmy* decided his voice needed a little rest, so for the next two weeks he will roost with the songbirds in the wilds of upper New York.

Congratulations were flying thick and fast in the offices of *Watterson Berlin and Snyder* last week, with *Ted Snyder* and *Fred Ahlert* being on the receiving end. So far as *Ted* and *Fred* are concerned, Sept. 4th will go down in history as a red letter day, because on that date *Ted* became the proud daddy of a twelve-pound son and *Fred* found himself the father of an eight-pound boy. Sept. 4th fell on Sunday. Sounds like a special delivery in the form of male.

Joe McKiernan, the song writer, who is collaborating with *Frank Bacon* and *Milt Hagen* on a new musical play, has returned to New York after a three months working vacation, during which he and *Milt* pounded out the book, lyrics and score of the play begun with *Frank Bacon* in New York early in the summer. *Hagen* is still in the wilds of Canada, and according to *Joe*, he is not the least bit anxious to return to our little Sahara. However, should he change his mind, we are willing to bet that he will come back accompanied by a little Scotch accent.

Louis Breau, of the Belwin company, wants the whole world to know that *I Want My Mammy* is to be used as the musical theme for the Paramount feature *The Affairs Of Anatol* during its showing over the Loew circuit. Which reminds us that *Louis* will say good bye to Broadway Saturday, for the purpose of escorting the *Mammy* number to Chicago, where he will introduce it to his various Windy City friends.

Though kept busy plugging *Paper Doll, Moon River* and other *B. D. Nice* numbers, *Ben Levy* found time to think of his office force during the scorching hot days of last week. Each afternoon, *Ben* had ice cream sent up to the girls, and to prove his democracy he would sit right down and join the party. We can vouch for the above, because it was our privilege to sit on at one of the sessions. According to the girls, *Ben* is the best boss in the world and they are all pulling for the hot weather to continue.

The *A. J. Stasny Music Co.* have taken over a new novelty fox-trot entitled *Hawaiian Eyes*, by *J. Fred Coots* and *J. F. Anthony*, which will be published immediately. *W. C. Polla* made the arrangement, which is vastly different from the usual Hawaiian number. The *Stasny* firm are also working on *Plantation Lullaby*, a typical southern ballad, which according to *Jack Stasy*, shapes up like an honest to goodness natural.

Jack Frost has placed a new song with *Sam Fox* entitled Mysterious *Blues.*

Edward B. Marks Music Co. have been appointed sole selling agents for *Baby Face*, written by *Joe Howard* and published by *Goodman and Rose. Howard* is featuring the song in his vaudeville act and reports that the number is in demand all over the country.

Best Selling Sheet Music

FOX TROTS—Ma, Fred Fisher; Nobody's Baby, Leo Feist; All By Myself, Irving Berlin; Moonlight, Waterson, Berlin & Snyder.
WALTZ—Peggy O'Neill, Leo Feist.

At the Big Vaudeville Houses

DAPHNE POLLARD AT THE PALACE

Justifies Her Billing as a "Superheadliner"

It may have taken England to discover *Daphne Pollard*, but on her return to America at the Palace this week, her fellow countrymen were not slow in acclaiming her the greatest ever. Seldom has such a reception been seen as that accorded the little comedienne Monday afternoon. Every number she offered was applauded to the echo, and when she finally had to bring her act to a close she left them howling for more.

The supporting bill is also above the average this week. One reason is the presence on the program of a condensed version of *Thomas Dixon's* "A Man of the People," in which *Frederick Burton* plays Abraham Lincoln excellently. Mr. Burton is said to have just missed playing the same role in the Drinkwater play several seasons ago. He gives an impressive performance in an impressive play, and he has a supporting cast that is right up to the mark. *Louis Alter, Charles Bartling, William H. Turner, Byron Doty, Robert B. Ross* and *Kitty Cosgriff* all do their parts well.

Erford's Oddities open the show. It's a good opener, combining acrobatics and novelty.

In second spot *Huston Ray* offers a piano act that gets over well. *Ray* is a thorough musician and gives an entertaining program. Vaudeville could use more of his kind.

Charles Withers is back again with his ever popular travesty, "For Pity's Sake," and the laughs are still coming his way. It has come to be a real vaudeville classic, and seems as fresh today as it ever was.

Joe Darcy follows with a blackface act in which he sings a number of popular and would be popular songs. He is billed as "The Dark Cloud with a Silver Lining."

William and Joe Mandel repeat their triumph of several weeks ago in their acrobatic novelty. The act is good comedy and good burlesque and deserves all the applause it draws down.

Val and Ernie Stanton follow *Daphne Pollard*, and in spite of the difficult spot, put over their well known act to good returns.

The *Ford Sisters* close the bill in their dance revue which has played this house before within the last few weeks. It is a nice act and held them in. O'Connor.

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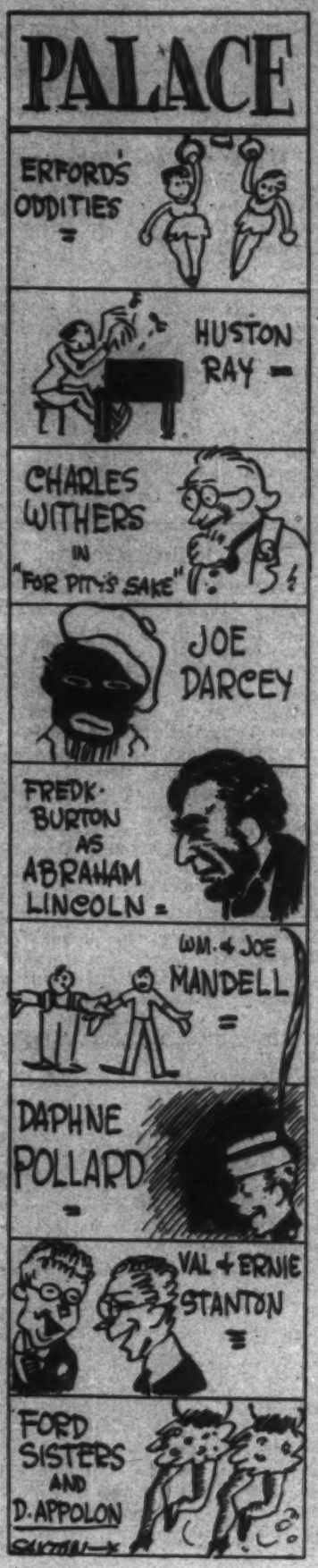
BUSHWICK HAS GOOD PROGRAM

Bert Errol, Ben Welsh and Others Please

The *Joannys* opened the show at the Bushwick with an act of color shadows.

June Imes offers "A Tale of a sail" in which she is very ably assisted by a man whose name is not even mentioned in the program, much less on the placard. His comical answers and cross fire make up most

Daphne Pollard at the Palace—Alhambra Has Bert Fitzgibbon—Good Bill at Royal—In the Chicago Houses—Other Vaudeville Bills



of the act, yet she bills herself only as "*June Imes.*" It went fairly well, with a good scene on a boat to help along.

Snyder, Melino and Rhae have piano playing, singing of operatics, and then some good bicycle tricks, all coming in turn and causing pleasant surprises. However, *Snyder* tried to fool the audience into thinking he played the piano, whereas in reality he had someone play it for him in the darkened corner of the stage, and before the lights went up he struck a pose as if having just finished playing. However, the comedy was good and the act went well.

Diamond and Brennan in "Fisherman's Luck" have a good scene in the woods, with a bridge and a stream running through, and they talked their way with a few snatches of songs through a pleasing act. Songs used were *Where do mosquitos go in wintertime*, and *A beautiful girl like you.*

Bert Errol in "Modes and Melodies" as usual pleased, but the audience seemed to like his natural voice better than the "girl's." He sang *Sweet Arabian Rose* to a good hand, and his gowns brought out gasps of admiration from the audience. He has a little dancer with him whom he introduced as his wife and costume designer.

Ben Welch made a big hit, receiving numerous curtain calls which he answered the best he could. He told some good jokes, and considering his unusual burden, deserved all the applause he got.

Rome and Gaut, the long and short of it, made their entrance to the laughter of the audience at their appearance, but they depend too much upon that first appearance for their whole act.

Ray Raymond with his "Melody Girls," three pianists, one singer and one dancer, closed a well-balanced show. They used *Whining Blues, All by myself*, and *Somebody Else* to a good hand, and the whole act was interesting from beginning to end. He has a fine voice himself, which was appreciated. Husted.

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CHICAGO — MAJESTIC

Tom Patricola and Kramer and Boyle Bright Spots

Novelty, comedy and verve are deplorably lacking in the bill at the above theatre this week. The *Tuscano Brothers* open sending Roman axes flying through the air. They handle the dangerous weapons with great skill and pleased the few that were in the theatre early enough.

Next came *Willie Solar* issuing queer, discordant noises from his larynx to the accompaniment of an inane song. Some of the guttural sounds brought forth laughs from the juveniles in the audience and I suppose it is to this class *Solar* plays to. About his dancing what little he did was good.

Marion Weeks and *Henry Barron*, she a coloratura soprano, he a tenor, followed in a cycle of songs that failed to arouse more than a laconic interest. *Barron's* rendition of "Pagliacci" is brutal. As for *Miss Weeks* she renders her songs likably and charms the eye with her radiant beauty.

Kramer and Boyle had the audience ready to applaud at the slightest sign of talent. An act not as good as this one would have scored, therefore it was simple matter for these boys to register soundly. They would do so on any bill for *Kramer* is an excellent blackface comic and *Boyle's* voice is pleasant to the ear. His two songs *Tuck Me To Sleep In My Old Kentucky Home* and *All By Myself* were immensely liked.

Tom Patricola assisted by bewitching *Irene Delroy*, followed, and from the moment *Tom* began his clog we were with and for him. He is a tireless worker and he has a partner in *Irene* worthy of his mettle. With his dancing, blowing and mandolin playing and her shapely assistance they ran away with the show.

Charles Irwin and his revue "On Fifth Avenue" aroused no enthusiasm. The act is long, dull and draggy save for the opening scene "Atop A Fifth Avenue Bus" which got a number of genuine guffaws. *Irwin* is a talented, ingratiating chap but he has surrounded or rather buried himself in a heap of trite material. No song hits, no unusual dancing too little comedy and no dash.

Trixie Friganza, looking much heavier and clad in gorgeous gowns, started with a dreary, decidedly unfunny song about her three husbands, but overcame this opening with her chatter about her visit to a house-party. With this she got a goodly number of female laughs and received a fair amount of applause.

Winton Brothers closed to what little audience was left. They do acrobatic in the garb of building laborers. Segall.

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Marcin Plays in Vaudeville

In accordance with the plan of Shubert Vaudeville to present famous plays in tabloid form, Max Marcin has been engaged to make one-act versions of several of his successes, including "Cheating Cheaters," and "Eyes of Youth."

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Pavlowa Dancers in Vaudeville

Mme. Pavlowa's premier dancers, after their tour around the world with her, will be seen in vaudeville for a short season under the management of Max Marcin.

CHICAGO—PALACE

Martha Pryor and Wilbur and Mansfield Score

It is a rattling good bill that is being offered at the Palace this week, with several acts running neck and neck for first honors. Perhaps the unqualified hit of the show is *Martha Pryor*, though the film stars, *Martha Mansfield* and *Crane Wilbur*, and *Carl McCullough* are also highly successful with their offerings.

The show is opened by *Peggy Bremen and Brother*, billed as "The Imps' Playground," which is a particularly good ladder act.

The *Two Rozellas* follow and present "A Musical Stew" which includes singing and harp playing. They have a good act and the audience liked them.

Carl McCullough proved to be a great favorite with the Monday audience at the Palace. He calls his act "Squirrel Haven," and it is aptly named. It is a real laugh from beginning to end. *Tom Elliott* assists.

Lyons and Yosco, the ever popular Italian musicians, offer their customary act and get away with the customary returns.

Another laughing hit was the Slivertons in a farce comedy with *Jim Harkins*, that deals with a jitney that is not in the best kind of condition. It contains some genuine fun and scores well.

Martha Pryor calls herself "The Kentucky Girl," and her native state may well be proud of her. She literally stopped the show with her pep and vitality and her real ability. Vaudeville has not seen much of her up to now, but it is safe to say that she will be in evidence in future with her name in the electrics.

Crane Wilbur and *Martha Mansfield* follow with a playlet called "Right or Wrong" which gives them both a good opportunity to show their acting ability, and also to meet their admirers face to face instead of from the screen. They are supported by a good cast which includes *William H. Barwald* as the judge, and *Harry L. Hanson*. The act was a complete success.

Kellam and O'Dare in "Chasing the Blues" live up to their billing with their dancing. It is a good act and held down the next to closing spot nicely.

Bert Melrose closes the show with some acrobatic clowning, featuring the *Melrose* fall. CARR.

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AT THE CHICAGO STATE LAKE

Gene Greene and Mme. Doree's Operalogue Billtoppers

If you like singing, your joy will be unconfined at the State Lake this week. Everything from opera to jazz. It took *Gene Greene* and *Mme. Doree's* operalogue to lift the performance above par.

Harry Kranz and *Al. B. White*, in "Fifteen minutes of musical foolishness," have a tepid and inane act. *Harry Kranz* has a voice and could be a champion gloom destroyer if he had the right material. His partner tries to be funny by doing everything from risque songs to leading the orchestra. We felt generously indifferent toward his antics.

Betty Byron and *William Haig* introduce their act in a novel way, called "The book of vaudeville." Some singing and a few imitations. One, a take-off on opera singing, was clever and humorous. In places the act is amateurish in spite of the attractive costumes and the charm and appeal of *Betty Byron*.

Gene Greene, in "A little bit of everything," is so well known in vaudeville that all you need to say is "*Gene Greene*—that's all." He is a high voltage fun dispenser. A singing comedian, smiling and eternally good natured. He produced a knockout punch and had to respond to many encores. The highest point in the performance is *Mme. Doree's* operalogue presenting the most famous of "Operatic Sweethearts." It has class written all over it. *Mme. Doree* plays the piano and her company sings and acts the first stages of some of the tragic love affairs of the opera. Appropriate back drops and rich costumes. Splendid voices and creditable acting, together with *Mme. Doree's* interesting introduction of each opera, results in an act of merit, with fine effect on both eye and ear. "Romeo and Juliet," also "Faust," were especially well received.

Gertrude Moody and *May Duncan* in "Opera and Jazz, Inc.," *Chas. Howard and company*, in "A Happy Combination," *George Austin Moore* in "Songs and Stories" and *Frear, Baggett and Frear* in "Baseball Idiosyncrasies" Complete a well-rounded and most enjoyable show. PRICE.

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WASHINGTON —KEITHS

Horace Goldin Is Feature of Bill

Another good bill is to be seen at Keith's this week, with a little bit of everything represented. Aesop's Fables opened the bill and are followed by the *Three Lardons* who offer a novel bouncing act that received a good share of the applause. The boys work hard, and deserve credit for their act.

Walter Clinton and *Julia Rooney* follow in "After Dark," a song and dance skit that is fresh and entertaining. The dancing of both is exceptional.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Whining Blues	Ray Raymond
Joys	Wilton Sisters
I Found a Rose	Paul & Georgia Hall
Tuck Me to Sleep	Kramer & Boyle

Next *Walter Newman* and company present "Profiteering," an amusing comedy sketch, written by *Mr. Newman*. The dialogue is fresh and snappy, and the parts are well played by *Mr. Newman*, *Marguerite De Vare*, and *Charlotte Irwing*. *Miss Irwing's* characterization of the stenographer is especially good.

Howard and *Sadler* follow in "Wedding Bells." They are two girls with trick voices, who sing "blues" to perfection.

Jack Henry and *Edythe Maye* in "Two Little Pals" close the first half of the bill, in a sorightly musical comedietta. Credit for staging the act goes to *George Choos*, and he has shown excellent taste both in selection of the cost, and in costumes and scenery.

After intermission, we had *Horace Goldin* in "Sawing a Woman in Half;" not a pleasant thought, but *Goldin* is a clever showman, and he has put over this remarkable stunt in a way that not only pleases, but mystifies as well. The lady in question was *Irene Vanderbilt*, and she provided a capable assistant.

The comedy hit of the evening was made by *Johnny Burke* in "Drafted." His description of his examination before the draft board brought a laugh with every line.

Davis and *Pelle* closed the bill in an equilibristic offering that is worth mentioning. WEIMER.

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In "Page Miss Venus"

Janet Velie, who created the title role here in "Mary," and Guy Robertson, leading man of the Chicago production of that play, have been engaged by Leon De Costa for "Page Miss Venus," the new musical comedy that he will present in Baltimore on Sept. 26th and soon after on Broadway. "Page Miss Venus" is by Louis Allen Browne and Adelaide French, authors of "Please Get Married"; with music and lyrics by Mr. De Costa.

20 YEARS AGO TODAY

The Rogers Brothers Present "The Rogers Brothers in Washington" at the Knickerbocker with Cast Including Pat Rooney, Hattie Williams and Nora Bayes.

Weber and Fields Present "Hoity Toity."

Andrew Mack Appears in Title Role of "Tom Moore" at the Herald Square.

"The Second in Command" Is Produced at the Empire with Cast Including John Drew, Guy Standing, Oswald Yorke, Lionel Barrymore, Hassard Short, Reginald Carrington, Ida Conquest and Ida Vernon.

5 YEARS AGO TODAY

"Pierrot the Prodigal" Is Produced at the Booth, with Marjorie Patterson in Title Role.

Henry E. Dixey Appears in "Mr. Lazarus" at the Shubert, Supported by Tom Powers, Eva Le Gallienne and Florine Arnold.

"Flora Bella" Opens at the Casino with Cast Including Lina Abarbanell, Lawrence Grossmith, Charles Purcell and Mortimer H. Weldon.

D. W. Griffith's "Intolerance" Opens at the Liberty.

E. H Sothern Makes Film Debut in "The Chattel" for Vitagraph.

"AUTUMN FANCIES"

Ernie Young's New Revue in Chicago

Ernie Young's "Autumn Fancies" which graces the stage at the Marigold Garden, Chicago, and occupies the attention of the diners at this popular northside resort, tops all of his previous efforts along this line. Chicagoans are being treated to one of the snappiest, most beautifully costumed, and best drilled revues ever staged in this or any other city.

The lyrics and music for "Autumn Fancies" were written by *Ted Keller;* it was staged by *Billy Rankin* and the costumes are by *Lester*. Therein lies much of the beauty of the revue, as the costuming is of a high order of excellence.

The cast includes such well known people as *Dorothy Burke*, premier danseuse, *Ottilie Corday*, who sings in a pleasing manner many popular songs, *Warren Galt*, late of "Greenwich Village Follies," who has a pleasing tenor, and *Ruth Etting*, ingenue. *Billy and Billie Taylor*, with their syncopated dance numbers, who were held over by popular request from the last revue, have a number of new steps. Assisted by *Isham Jones* and his famous orchestra the *Kate Simmons Ballet Octette* keeps things moving and for grace and beauty this aggregation of well drilled dancers cannot be beat.

There are fifteen numbers in the regular show, and a new one was added—the "Toddle Top" dance for good measure. This latter drew instant approval from the crowds last week.

The song selections of *Miss Corday* and dance specialties of *Miss Burke* won rounds of applause. *Miss Etting's* song, *No One's Fool*, went over big, as did the *Taylors* in their dance specialties.

The whole thing is elaborately and carefully staged and is a credit to Ernie Young and his host of assistants. CARR.

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Cal Griffiths Resigns

Cal Griffiths, western representative for the Orpheum circuit in Chicago, has tendered his resignation to take effect immediately. Griffiths has been connected with the Orpheum for the past 18 years and for more than six years has been the western representative. He will associate himself with Fred Henderson in San Francisco, Sam Thall, now associated with the W. V. M. A. will succeed Griffiths.

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Writing Scenario from Song

"That's What God Made Mothers For," formerly published by the Myer Cohen Music Co. and now published by the Denton and Haskins Music Co., will shortly be shown on the screen. The idea embodied in the song is being made into a scenario by Eddie (Hayden) O'Connor and will be in a prologue and five reels.

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"Old Home Town"

"The Old Home Town" is the title which Barry McCormack has selected for the new rural musical comedy which he will produce in New York in the near future. The book and lyrics have been written by John E. Joung and the music composed by Silvio Hein.

DRAMATIC MIRROR

NAZIMOVA — *Whose film version of "Camille," shortly to be released by Metro, was heartily acclaimed at its private showing last week*

LOEW'S STATE OFFERS GOOD SHOW

Frank Fay Heads Bill with Success

Great crowds are enjoying the bill at the State where the charm of a new theatre and an entertaining program attract the Broadway pedestrians. The bill is a varied one and includes not only a complete vaudeville bill of metropolitan acts but also a motion picture entitled "A Midnight Bell," with amiable *Charles Ray* in the principal role.

The chief entertainer is *Frank Fay*, that sophisticated comedian who contrives to give an air of extemporaneousness to everything he does. *Fay's* circle of friends doubtless includes nearly all the celebrities of the universe, for wherever he goes, he contrives to find in the audience some fellow player who is willing to join him in creating mirth and melody. This time he draws two friends out of the audience who join him in duets, trios and chatter. One particular duet was a complete knockout and stopped the show so completely that further acts seemed unnecessary. A skilful pianist acts as *Mr. Fay's* aid-de-camp.

Fiske and *Fallon* have a pleasing musical and comedy act, in which a box of imaginary flowers occupies a prominent place. The girl is the one who cops the applause, however, especially with her imitations of the piccolo, saxophone and other instruments.

Pictorially and musically, the number by *George Stanley* and sister is a great success. It includes a number of very vivid impressions of the South, and the various scenes include a view of a levee, with the boats carrying their cargo of cotton; an old colored church with its presiding deacon, and a quaint old log cabin.

Paul and *Georgia Hall* have a musical act, also, in which they appear as newsboys, Indians and wandering musicians. *Georgia's* voice is a rich one, well suited to such a number as *I Found a Rose in the Devil's Garden*. *Paul* is a violinist of great ability. His tone is clear and beautiful and far above the average of ordinary vaudeville playing.

Superb from the standpoint of good music is the *Molera* revue, in which a sextet of brilliant singers, and a pianist give an elaborate program of operatic music. The individual voices are all exceptionally beautiful, and the ensemble work in the singing of "Boheme," "Martha" and other works won great applause.

SOBEL.

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FIFTH AVENUE BILL DRAWS WELL

Wellington Cross and Bobby O'Neil Share Honors

A packed house witnessed a corking good bill at the 5th Avenue Theatre last Sunday night.

Sutter and *Dell*, two men, one as a comedy messenger boy, opened working themselves into high favor. They were appreciated.

Clinton and *Cappell*, man and woman, offered several Opera selections doing fairly well, with the female member at the piano, several numbers were rendered which included *In the Heart of Italy*. For their finish the girl joins in humming a sort of mandolin imitation.

Billy (Swede) *Hall* & *Co.*, with *Jennie Colburn*, walked away with the laugh honors of the evening. A new drop is noticeable and helps greatly. *Hall* kept the entire house in hilarious uproars with his clever comedy hits. Miss Colburn ably assists. She sang one number, a ballad that went very well. The Bell-boy also works capably. *Hall* had to make a little speech before retiring.

Frank Johnson and *Co.* must be new to vaudeville, from his stage mannerisms and material. With a lady pianist assisting *Johnson* sang several numbers, and sang them well. His repertoire consisted of the following, *A Gypsy Song* and *Come You Back to Mandalay*. During the turn the female member renders a piano solo, that fairly pleased. *Johnson* should polish up on his stage presence for his stiffness will never do for vaudeville.

Creedon and *Davis*, man and woman, added to the program plenty of laughs and good material. Their double offering was certainly appreciated. Both have plenty of pep and personality. Several numbers were sung which included *God Calls Them Angels in Heaven*. For their finish *God Loves the Ladies* is well put over with plenty of good comedy by the male member. His falls won several hearty laughs. They went over very well.

Bobby O'Neil & Co. with his musical revue Four Queens and a Joker, won applause honors with *Billy* (Swede) *Hall*. Opening with a ditty about a Marriage Contract, started *O'Neil* off to good advantage. The Lucille number, each girl portraying the following theatrical celebrities, *Irene Castle, Bessie McCoy, Ann Pennington*.

The Minuet number intermingled with Jazz, also came in for applause. For the finale a Cowboy number is rendered. with the Poker game played by the girls for the heart of the Joker, in rhyme, after which a cleverly executed dance for their finish is exhibited. *O'Neil* and girls worked together splendidly. The act seems to be much better than when reviewed by the writer several months ago.

Wellington Cross, is doing a single. He sings and talks and also puts on a little comedy sketch. Opening with a Blue Law song, he then goes in for several jokes and stories that got over fairly well. His *Kill Them with Kindness* number won the audience. For his finish he put on a minute comedy skit, and a comedy mind reading bit. Both these seemed to touch the entire house in the ringht spot. *Cross* as a single did very well.

ROSE.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ELLIOTT NUGENT.
ROSALIND FULLER.
ALLEN KEARNS.
MILDRED KEATS.

MABEL NORMAND

As she appears in her latest picture, "Molly O," in which she is again a Mack Sennett star

ALHAMBRA BILL IS ENTERTAINING

Van Hoven, Milton Sisters and Others Score

A lengthy and agreeably varied bill at the Alhambra contains such favorites as *Mae and Rose Wilton*, *Frank Van Hoven*, *Bert Fitzgibbon*, and the musical sketch, "Two Little Pals."

Selma Braats, the renowned lady juggler, juggled billiard cues in a lady-like way, with great precision and ease—and skipped about blithely, either with or without a tray of dishes balanced on her forehead.

Dotson the "midnight" dancing boy, put over some speedy steps that overworked the orchestra and left everybody breathless, including the performer. His remark about the fountain pen was the big laugh of the evening.

The musical extravaganza, "Two Little Pals" is prettily staged, and well played by *Jack Henry* and *Edythe Maye*, with considerable comic assistance from *Harry Meyers* and *Estelle McNeal*. In fact, "Juliet" was the hit of the act, and her work improves each time we see the sketch. *Harry Pearce* and *Mabel Cretet* introduced a graceful acrobatic waltz.

Bert Fitzgibbon, with *Brother Lew* at the piano, is as nutty as ever and then some. Perhaps the vaudeville patrons are wearying of nuttiness—perhaps—but apparently not of naughtiness. However, *Bert* kept his act clean (as he kept telling everybody) and for that matter, it was. *Brother Lew* surely can handle a xylophone, and he played *Learn to Smile* from "The O'Brien Girl" splendidly. And "Mr. Roach" in a box smiled patiently until the end of the act, and then sang *Just Like A Rainbow* lustily, and to a big hand.

Claud and *Fannie Usher* presented their old sketch "The Bide-a-Wee Home." Considerable cutting, particularly by eliminating some of the crude stuff at the beginning, would greatly improve the act. The general verdict was—"good act, but too long drawn out." *Miss Usher* is clever, and it seems a pity to add the cheapness to the sketch for the sake of a few feeble laughs.

Edith Clasper and two clever boys, *Nelson Snow* and *Charles Columbus* offered a dance novelty, "Love Steps," that went big.

Mae and *Rose Wilton* sang their usual routine of songs, and after *Wang Wang Blues*, they added a new one, *Joys*, which went well.

Frank Van Hoven, the dippy mad magician, was funny to those who hadn't seen him before.

Emile and *John Nathane* closed with "feats of daring, artistically executed."

CONN.

GOOD SHOW AT THE ROYAL

Clara Howard, Keane and Whitney and Others Please

Is it that vaudeville acts are improving or is it that we have happened to witness especially good bills in the past few weeks? Surely no more enjoyable entertainment could be found than the bill at the Royal this week, which contains such headliners as *Clara Howard*, *Keane* and *Whitney*, *George MacFarlane*, and *Whipple* and *Huston*.

The bill was opened by *Sylvia Loyal* and *company*. She did some very excellent juggling and had some clever pigeons and an intelligent dog.

In an entertaining eccentric dance act, *Earl Pearson*, *Cleo Newport* and *Carl Pearson* combine grace with nerve effectively.

Francis Pritchard, assisted by *Edward Tierney* and *James Donnelly*, followed with an extremely good act. The dancing is quite the best of its kind to be seen, and the comedy inserted in the act adds much to the enjoyment.

Clara Howard is one of the best singles to be seen anywhere. She has an act full of novel songs and stories which make up a most entertaining and amusing bit. She was encored many times and still the audience could not seem to get enough.

In closing the first half of the bill, *Robert Emmett Keane* and *Claire Whitney* present their miniature play, "The Gossipy Sex." It took excellently in this house and well it might for it is a good piece delightfully rendered.

George MacFarlane sang some songs in a truly enjoyable manner, and was greatly appreciated here. *Mr. MacFarlane* well deserves the title of "The Favorite Baritone."

Bayone Whipple and *Walter Huston* have an act which is a miniature musical comedy in itself. This slever couple were given a warm reception. Their supporting company is also good.

The comedy hit of the bill is *Kate Elinore* and *Sam Williams*. They kept the house in a continuous uproar from the beginning of their act to its close. No opportunity is lost to place a laugh.

The audience was kept waiting several minutes for the closing act, *Roland Travers*, "The Illusionist Extraordinary." However he was well worth waiting for.

It was a very strong bill and sincerely appreciated.

SHERWOOD.

This Business of Falling in Love!

At the left, Bert Lytell as Curley Flynn in his latest Metro picture, "A Trip to Paradise," being a side show barker, has a good deal of confidence in the prognostications of Mlle. Zita. Feeling in a romantic mood, he therefore pays the fee of one cent to mademoiselle and hopes to learn his fate

Below left, Montagu Love in "Shams of Society," a Walsh-Fielding Production released by R-C Pictures, does not share Mr. Lytell's blythe confidence. When he calls up his beloved, who in this case, happens to be Barbara Castleton, he has her photograph right in front of him. That is what you call real romance

Below is the strangest condition of all. Pauline Frederick in her newest R-C picture, "The Sting of the Lash," is supposed to be married to Clyde Fillmore, but in spite of that she looks up into his face with all the devotion in the world. Which only goes to prove that, all testimony to the contrary notwithstanding, it can be done

Little Trips to Los Angeles Studios

With Otto Henry Harras

JOSEPH ENGEL is at present in New York putting the finishing touches on an elaborate program of production activities all to be carried out at the Metro Hollywood Studios, during the next twelve months. The reason for *Mr. Engel's* visiting the East is for the working out of the details of this schedule with *President Richard Rowland*. It is possible that *Mr. Engel* will spend about three weeks in the East before returning to the coast. The picture schedule adopted in the East calls for seven special productions from *Bert Lytell, Viola Dana, Alice Lake,* and *Gareth Hughes,* as well as four special productions soon to be released. All of these productions will be made in Hollywood.

"Story interest will be the deciding factor in the making of all these productions," said *Milton Hoffman* to the writer at the Hollywood Hotel during a luncheon. "Heart interest stories, human touches, laughs and suspense do more to make the really great production than do all the mobs, extravagant 'sets,' and elaborate dressing that can be gathered together." Since *Milton Hoffman* has taken charge of the production end, business seems to run much smoother than ever, and Metro can be congratulated on securing the services of such an able man who knows his works from A to Z.

After Drifting

for about three days on the Pacific in an open boat, *Harry Carey,* the picture star, his wife, *Mrs. Alice Carey, Mignonne Golden,* also on the screen, and *Joe Harris,* a picture actor, were rescued near San Clementine Island. All of the members of the party were suffering from exposure and were rushed to their homes for treatment. They were picked up by the launch, Juanita, just about the time the officials of the Universal Film Company appealed to navy officials at San Pedro for aid in finding the missing party. *Carey* said that he and his friends started on a fishing trip when a rudder on his boat broke and it drifted helpless until they were picked up. He said it would be a long time before he would go fishing again.

Dana Todd, who looks very promising as a coming leading man, has started work at Goldwyn Studio at Culver City. Strange to say, after appearing in only three pictures, he is receiving numerous fan letters, which is a good indication that he is well liked.

Two new innovations have been installed in the Hotel Hollywood commencing September 1. On account of the miracle fall which *Henry Waters* made, falling from his sleeping porch bed in a dream a distance of three stories and escaping with a scalp wound, *George Krom,* manager of the hotel, will install safety nets and a parachute with each sleeping porch suite. Also with the numerous famous writers at the hotel clicking away at their machines night and day, he has suggested that they all use noiseless typewriters which the majority are doing.

Lon Chaney

who has made a name for himself by his excellent portrayal of character parts in some of our late features writes and makes an emphatic denial to the reports that he is to star in a series of pictures for the Universal Company. *Mr. Chaney* says that he has been engaged by the Universal for one picture only and not for a series, owing to the fact that he has practically arranged to appear in other large productions and is also considering proposals to head his own company.

It Is a Fact

that *William Robert Daly* grew a vicious looking beard for his part which he so excellently played in "Down Home." Another character that lingers in our mind is *Lon Chaney's* character in "The Penalty" in which he bravely carried through his role with both legs strapped tightly under him, and now we have brought to our attention another sacrifice for art, that of *Bertram Grassby* who is playing the role of the Chinaman in *Irving V. Willat's* current production, "Fifty Candles." In order to look right he had both eye brows shaved off, his mustache trimmed, and his head all shaved except for a little patch on the crown from which the well known cue will hang.

The *Countess de Cella* has returned from abroad after several years absence doing war work in Europe and will re-enter pictures. She is well known for her playing of character parts, and made a decided hit in the part she played in "The Honor System."

Herbert E. Sherwood, better known as "Bunny," has just finished a number of two reelers for the Century Film Company. He played opposite the star and in every instance almost carried off the honors. If this continues, Bunny may lose his job, as stars don't like this as a rule.

Eugene Mullin, the well known writer, has just signed a contract to join the scenario department of Goldwyn in the East. He leaves shortly after finishing an original story which will be played here by local talent and called "The Son of Spitzer." The following will be in the cast: *Roger Lewis* will play the lead; *Jeff Webb,* the juvenile; *Eugene Mullin* will direct, and *Jack Garretson* will play the part of the villain with *Henry Waters* also playing heavy. The picture is well cast. The players have lived their parts for some time.

Julian Eltinge is again back in his home and will soon be about again. His stay at the Clara Barton Hospital here lasted over four weeks. It is expected that he will be ready to open on the Orpheum Circuit in October for a long tour lasting about forty weeks.

Gaston Glass will play the lead opposite *Viola Dana* in "Glass Houses" a *Harry Beaumont* Production for Metro. It's a good idea that the director has selected a strong cast for this picture as glass houses are not usually strong.

Rupert Hughes, one of

The Big Guns

at the Goldwyn Studios, and whose latest photodrama, "The Old Nest," has made such a hit in California, gave out the following here to the dailies as his opinion of the critics: "A thorough critic is one who finds something of value in everything and has very liberal views on all phases of the drama, the dance, motion picture and stage plays. But he sees something good everywhere." Righto, BUT some of the critics on some of the papers in some of the large cities are bridled.

Alice Lake (so her P. A. vouches) used this leather bag as a portable dressing room while on location for her next Metro picture, "The Golden Gift."

A sculptor is going to perpetuate Wesley Barry, Marshall Neilan's star, as Penrod, in marble. He is here making a plaster mask of Wesley's w. k. face

"THE INFAMOUS MISS REVELL"

Alice Lake Plays Dual Role in Metro Film

Adapted by Arthur Zellner from the story by W. Carey Wonderly. Directed by Dallas Fitzgerald. Released by Metro.
Julien Revell } .....Alice Lake
Paula Revell }
Max Hildreth.....Cullen Landis
Lillian Hildreth.....Jackie Saunders
Mary Hildreth.....Lydia Knott
Samuel Pangborn.....Herbert Standing
Maxwell Putnam....Alfred Hollingsworth

Sister against sister characterizes the nature of the conflict which is revealed in "The Infamous Miss Revell," the new Metro picture in which Alice Lake plays a dual role. Her chances, however, for exhibiting the full power of her art are somewhat limited because the picture, though interesting and unusual, gives her no extended moments for emotional acting. The story concerns the fortunes of twin sisters, who are forced by poverty to take charge of a little brood of brothers and sisters. When starvation faces them, one sister chances to recall the fact that there may be some money due them from their old family estate. She goes, therefore, to her lawyer for a consultation and incidentally encounters a very wealthy man who takes a decided interest in her at once. Skillfully he proposes to make her happy and well-to-do if she will become his nurse. The offer is an ambiguous one, but she accepts it, and in doing so, brings happiness and contentment to her family.

At this point the story takes on a peculiar social interest for one is led to ponder on the justifiability of the girl's sacrifice and the resultant consequences. In depicting the change that takes place in the girl's character, Miss Lake is at her best. Hers is assuredly a sensitive art; keenly responsive to psychological nuances and public sympathy, she contrives to ennoble the character beautifully. Miss Lake combines somehow, the abilities of an engaging ingenue and a compelling tragedienne and she is best in scenes which would overtax the strength of a lesser actress.

The fortunes of the Revell family are soon endangered, however, by a legal conflict that is as interesting as it is involved. For it concerns not only the rivalry of the sisters and a surprise death, but an attractive love story of one of the sisters with a tutor in disguise. Miss Lake's support includes Cullen Landis, Jackie Saunders and Herbert Standing.

BERNARD SOBEL.

At the top of the page, Cullen Landis has something to say to Alice Lake, but doesn't find it easy to get it said. Guess what it is

Above, Miss Lake seems to be thoroughly satisfied with Cullen Landis' manner of dealing with children, and gives him a pleasant smile in token thereof

At the right, Alice Lake as one of the Misses Revell in "The Infamous Miss Revell" (Metro), with a pair of her young brothers

"HER WINNING WAY"

Mary Miles Minter in Good Realart Comedy

Adapted by Douglas Doty from the play by Lechmere Worrall and the novel by Edgar Jepson. Directed by Joseph Henabery. Released by Realart.

Ann Annington.....Mary Miles Minter
Harold Hargrave.....Gaston Glass
Sylvester Lloyd.....Fred Goodwins
Mrs. Hargrave.....Helen Dunbar
Evangeline.....Grace Morse
Mallon.....John Elliott
Dr. Claude Cravat.....Omar Whitehead
Nora.....Carrie Clark Ward

Mary Miles Minter has a bright amusing story for her latest Realart picture. It is said to be an adaptation of a novel and a play, but as a picture it is all that could be desired as a vehicle for the dainty little star.

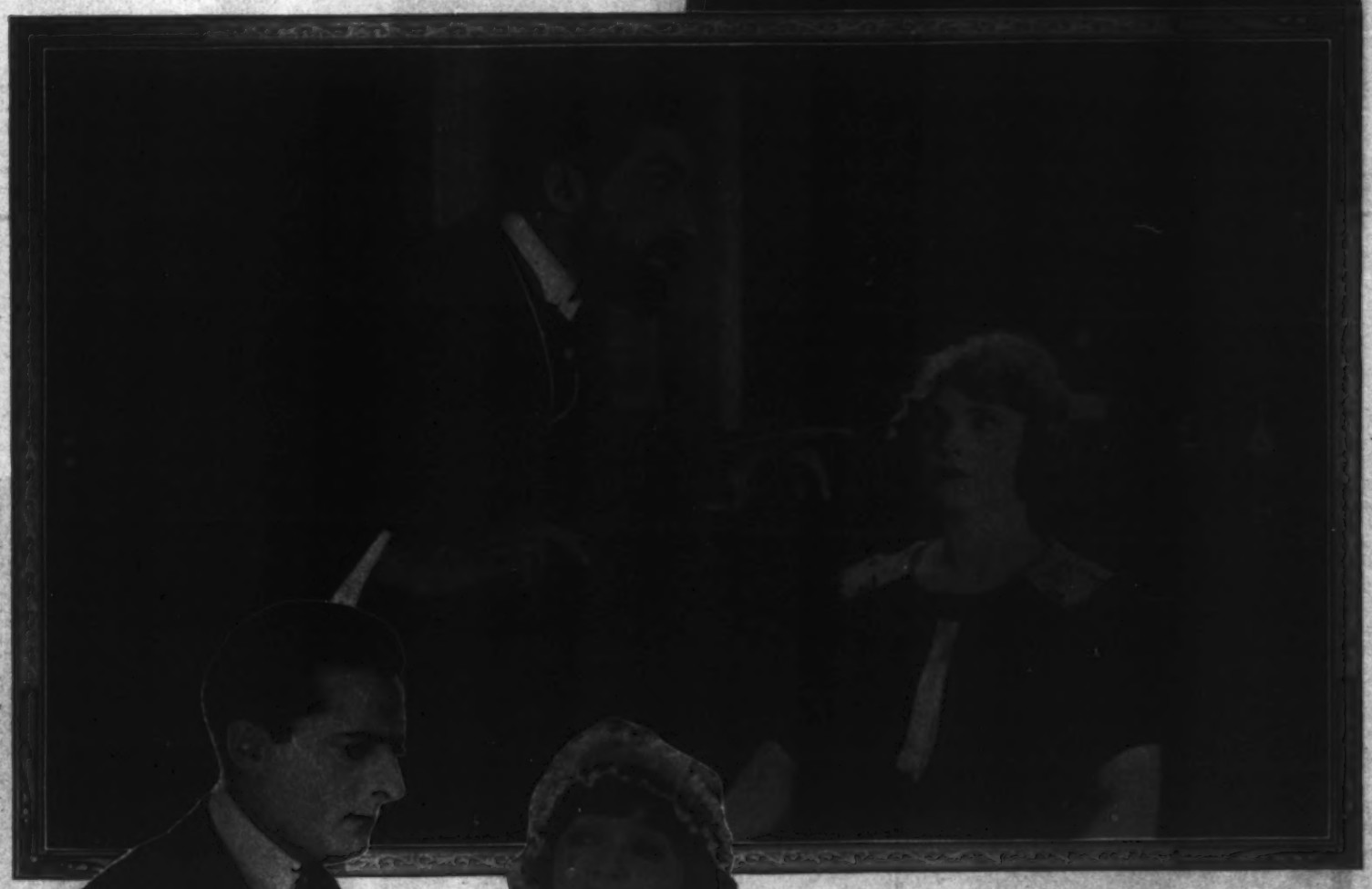
In this picture Miss Minter plays the part of a newspaper reporter who is given an assignment by the editor to interview a popular novel writer. He is a modest young man and refuses to be interviewed, so the girl, Ann by name, thinks up a plan to fill her assignment. She rents an apartment next to his and climbs out of the window to spy on him. When she is caught, she pretends to be the new maid. Once in the household, she finds her mission a difficult one. The author is too much attracted to the new maid to suit his mother, and she decides that he and his fiancee must be married at once. But Ann thinks differently. She does everything in her power to break off the match, even to leaving pieces of feminine wearing apparel and hairpins about his room to make the other girl suspicious.

In the meantime, Ann's own sweetheart becomes worried, Seeing Ann climbing out of the window, he thinks she has lost her mind, and brings a hypnotist to cure her. But all he gets for his pains is a cold turndown. The author discovers Ann's identity, and feels angry that she has only been trying to use him for copy. She proves her sincerity by telling the editor that she cannot get the interview, and instead of going on being a newspaper woman, she becomes the wife of a popular novelist.

Miss Minter is at her best as the mischievous Ann. Gaston Glass plays the lover's part well, and the others are all good in their various characters.

OLIVE HARROD.

Mary Miles Minter in her latest Realart picture, "Her Winning Way," masquerades as a maid, but it doesn't in the least spoil her good humor, as her smile at the right will testify



At the left, Miss Minter shows Gaston Glass the exact spot where a kiss may be chastely planted and nobody the worse for having done it

Above, the effect of hypnotic influence upon Miss Minter proves more striking than becoming, but the bewhiskered doctor seems highly satisfied

"THE FAMILY CLOSET"

Playgoers Picture Is Released by Pathe

Story by Will Payne. Directed by John B. O'Brien.. Produced by Ore-Col Film Corp. Distributed by Playgoers Pictures, inc., through Pathe.

Alfred Dinsmore.....Holmes Herbert
Louise Dinsmore.....Alice Mann
Ned Tully.....Kempton Greene
J. Wesley Tully.....Byron Russell
Mrs. Tully.....Josephine Frost
Charles Purcell.....Walter Ware
Denis J. McMurty.....John Dillon
Lowell Winthrope.....Verne Layton
John Colby.....Walter Lewis
Mrs. Dinsmore.....May Kitson

Blackmail, ominous word of threat and mystery, is the subject of the theme of the Ore-Col Film Corporation picture entitled "The Family Closet," which has been skillfully made from the Saturday Evening Post story. "Black Sheep," by Will Payne. That there is a skeleton in every household is the inference which furnishes the impetus for the action.

At the left, Alice Mann suspects Holmes Herbert of not being as gay as he looks

In this case, the family of Tom Wilson is placed before the pitiless X-Ray of police inspection and the results are as interesting as they are unusual. Wilson has been known previously as Alfred Dinsmore who becomes involved in a libel suit with the editor of "The Leader." Unless Wilson retires from the suit, he is threatened with exposure in relation to a murder he is said to have committed.

This situation is a highly interesting one, for it is typical of American public and civic life. The prominent man in a community is always the subject of envy and slander. The more successful he becomes the more perilous his position since all his actions are magnified and distorted; all his purposes are subject to misinterpretation. If wealth brings pleasure it assuredly brings pain also, especially if the man concerned is a person of character, fine ideals and lofty ambitions. Far worse is his lot if he has a family whose good name he wishes to protect.

Wilson sees the happiness of his daughter, Louise, vanishing rapidly in the quicksand of public dishonor. Many highly dramatic moments and the skillful direction of John B. O'Brien make "The Family Closet" a distinctive film.

Furthermore, the authoritative acting of Holmes Herbert and Alice Mann accentuate the dramatic values. Impressive also were the domestic incidents in which Mr. Herbert and May Kitson revealed the anguish of troubled parents.

BERNARD SOBEL.

At the left, Alice Mann steps into the middle of a disturbing scene in "The Family Closet" (Playgoers-Pathe). Below, Holmes Herbert submits to close inspection by an assortment of gentlemen

Fritzi Brunette is a most unhappy wife in Gasnier's latest R-C picture, "A Wife's Awakening"

"A WIFE'S AWAKENING"

R-C Pictures Presents Gasnier Special

Story by Jack Cunningham. Directed by Louis J. Gasnier. Released by R-C Pictures Corp.

Howard.....William P. Carleton
Florence Otis.....Fritzi Brunette
George Otis.....Sam De Grasse
Grace.....Beverly Travers
Mrs. Kelcey.....Edythe Chapman

Now that the Fall season is coming along, the quality of the stories that are being visualized on the screen is becoming noticeably more serious and less frivolous than the sort of entertainment that is demanded during the sultry days. Such is certainly the case with Louis J. Gasnier's latest production for R-C, "A Wife's Awakening." It deals in situations which might be a little heated for summer.

The story starts out with a plot not unlike that of "Paid in Full." A husband gets into business difficulties and demands financial help from his wife. In the old play, he was a weak and embezzling young clerk; in the present picture, he is a business man

(Above) Miss Brunette and Sam De Grasse begin to understand each other. (Left) Miss Brunette, Mr. De Grasse and Beverly Travers in "A Wife's Awakening" (R-C)

of small scruples. Things are not so bad until he demands that his wife appeal for aid to a former lover. She refuses to visit this man in his rooms late at night as her husband's plan would require, but instead goes to her mother's home. But of course friend husband suspects the worst, and does not hesitate to accuse her. Now for the first time she realizes the sort of man she is up against, and calls everything off. But friend husband feels that he still has to make the other man in the case answer for himself. His attempt to wipe him off the map fails, however, and he begins to see his mistakes when he has had time to cool off. But he loses his wife for his trouble.

There are practically only the three characters in the story, and they are well played by Fritzi Brunette, who is beautiful to look at and plays the wife with fire and vim; Sam de Grasse, who makes the villainous husband more than reasonably convincing; and William P. Carleton, who is not allowed much range in the part of the other man, but who nevertheless acquits himself creditably.

H. K. Wheat

Is That So!

MONTAGUE LOVE will be the featured guest at the eleventh of the series of Photoplayers Nights held on Delmonico's Roof, Thursday evening.

Arthur Hackett, one of the best known tenors in the concert field, makes his first appearance in a motion picture house at the Capitol this week.

Hy Mayer, known the world over as a cartoonist, has just returned from an eight months' tour of Europe, where he gathered new material for his Travelaughs.

Wells Hastings has been appointed head of the newly formed title department at the Realart Studios.

Charles Meredith

who has been seen in a large number of Paramount pictures, has been selected to play the male lead opposite *Ethel Clayton* in her forthcoming Paramount picture, "The Cradle."

Robert B. McIntyre has been appointed casting director at the Goldwyn Culver City studios to succeed Clifford Robertson, whose resignation took effect September 1.

Ewart Adamson, brother of *Penrhyn Stanlaws*, who is now directing Paramount pictures, is the author of a story which has been set as a coming *Minter* production for Realart.

Ethel Kaye, who was born in Kansas city of Russian parents, and who spent her early life in Russia, has been cast for the leading role in "Hungry Hearts," the Goldwyn film version of Anzia Yezierska's story.

Milton Schwartz, former assistant district attorney of Oakland, and more recently personal business manager for *Richard Walton Tully*, has been signed by *Elmer Harris* to write titles for Realart photoplays.

Harry Carey

will start production immediately on "Man to Man," *Jackson Gregory's* story, to be filmed as a Universal Jewel.

Elmer Harris, Supervising Director of Realart, announces the acquisition of an original story by *Harvey Thew*, which is to be used for *Constance Binney*.

Virginia Valli will again be leading woman for *Bert Lytell* in his next Metro special, "The Right That Failed."

John Craig has been engaged by the Theatre Guild to appear in *Arthur Richman's* "Ambush" which will open the Guild's new season at the Garrick Theatre.

Tom Mix

has been invited to attend the annual rodeo at Pendleton, Oregon, as the honored guest.

Harry Beaumont, Metro director, has cast *Gaston Glass* for the leading man's part in "Glass Houses," in which *Viola Dana* will make her next stellar appearance.

Colleen Moore celebrated her twentieth birthday recently.

Pearl White's new picture, on which she is at work at the Fox New York studio under the direction of *Kenneth Webb*, is entitled "Open Your Eyes."

Martyn Johnson, who will be remembered by some as the former publisher of "The Dial," has a small part in Goldwyn's "Grand Larceny."

Priscilla Dean's next starring work will be "Wild Honey," an African romance, produced by Universal.

Lydia Knott and *Margaret Loomis* have been added to the cast of *Rex Ingram's*, "Turn to the Right."

May McAvoy is being directed by *William D. Taylor*.

Wanda Hawley's next play will be an original story by *Hector Turnbull*.

Another "Three Musketeers"

The screen version of "The Three Musketeers" which Thomas H. Ince made several years ago is being presented at the Manhattan Opera House by the organized musicians who formerly composed the orchestra of the Rialto Theatre. This is one result of the dispute between the local musicians and the theatre managers. Jacques Presburg, president of the former Rialto men, has arranged for a full symphony orchestra

Barbara Castleton and Montague Love in "Shams of Society," a Walsh-Fielding Production, released by R-C Pictures Corp.

Pauline Frederick and Lawson Butt have a few words in "The Sting of the Lash," Miss Frederick's latest R-C Picture

Playground in Theatre

A motion picture theatre equipped with a playground, where children can be cared for while the mothers are seeing the films, is being tried out at the Alhambra Theatre in London. The room is under the supervision of a trained nurse, who will meet mothers in the vestibule and take charge of their children during the performance. There will be various devices to amuse the children.

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In "Lure of Jade"

The cast which will support Pauline Frederick in her next R-C production, "The Lure of Jade," will include Thomas Holding, who was leading man for Miss Frederick in "The Eternal City" which marked the debut of both players in pictures; Leon Barry, Arthur Rankin, Hardee Kirkland, Clarissa Swayne and L. C. Shumway.

New Hutchison Serial

"The Secret Cipher" is the title of the first episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison, the celebrated "stunt star." The opening episode has been scheduled by Pathe for release the week of September 25th. Hutchison is assisted by Warner Oland, Lucy Fox, Harry Semels, Ann Hastings, Frank Redman, and Diana Deer.

• • •

Gets American Features

The Merit Film Company of Denver has signed a contract with the American Film Company of Chicago for the state rights to its entire output of reconstructed features and comedies. These are for distribution in the states of Colorado, Utah and parts of Nevada, Idaho, North Dakota, New Mexico, Nebraska and Wyoming.

"FOOTFALLS"

New Fox Feature at the Park

Based on a story by Wilbur Daniel Steele. Scenario and direction by Charles J. Brabin. Released by Fox.

Hiram Scudder.....Tyrone Power
Tommy.....Tom Douglas
Peggy Hawthorne.....Estelle Taylor
Alec Campbell.....Gladden James

"Footfalls," William Fox's latest special feature based on a story by Wilbur Daniel Steele and directed by Charles J. Brabin is an unusual picture; one with a remarkable plot that might have causes for a stir had it been treated with more realism and more unity of form. As it now stands it is a feature that grips in places, arouses the interest intensely at times, while at other times it falls a little short. Tyrone Power is actually the upholding pillar and saving grace of the feature. It is the dominant personality that creates most of the atmosphere the photoplay contains.

Hiram Scudder is a blind cobbler in the village of Glousport. His motherless son is jealously in love with Peggy Hawthorne, a neighbor's daughter. It is in a fit of jealousy that Tom attacks Alec Campbell, a visiting engineer, who boards with the cobbler and a fight ensues. One of the boys is murdered by the other. The murderer escapes but the cobbler has heard his footfalls and knows that some day they will return and then he will have his vengeance. Estelle Taylor and Tom Douglas are the young lovers and Gladden James is the engineer.

A feature of the "Cinedrama" is the remarkably clear photography. Cameraman Lane has done a great piece of work and he is to be highly commended.

HENRY I. MARCOLIES.

• • •

In "Daughter of Brahma"

J. L. Frothingham and Director Edward Sloman have completed the casting of "The Daughter of Brahma" which will be the next feature released by Associated Producers. Marguerite De La Motte will head the cast. James Morrison will have the leading male role. Others will be Ethel Gray Terry, Frankie Lee, William V. Mong, Alfred Allen and Claire Windsor.

• • •

Next Pioneer Special

"The Forgotten Woman" is the title of the next special release of the Pioneer Film Corporation, which will be seen in all theatres late in October. Fauline Stark is starred in this feature photoplay. Another October release of the Pioneer will be "The Crimson Cross," with Vandyke Brooks in the leading role.

• • •

Lon Chaney To Star

Lon Chaney has been signed by Universal to star in a Universal-Jewel picture. His first feature will be "Wolf Breed," a picture of the North Woods, in which he will be supported by a cast including Grace Darmond, Irene Rich, Alan Hall, Stanley Goethals, and others. Robert Thornby will direct.

• • •

Gaylord Lloyd's First

"Rough Seas" is the title of the first of the new series of Hal Roach comedies starring Gaylord Lloyd, which Pathe has scheduled for release September 25th. Beatrice LaPlante is his leading lady.

ARBUCKLE FORMALLY CHARGED WITH MURDER

Film Comedian Held in San Francisco—Many Theatres Cancel Showing of Star's Pictures

ROSCOE (Fatty) Arbuckle, motion picture comedian, was formally arraigned in police court in San Francisco on Monday on a charge of murder in connection with the death of Virginia Rappe, motion picture actress, which occurred last Friday following a party in Arbuckle's rooms in the St. Francis Hotel last Monday.

The complaint against Arbuckle, the second to be lodged against him since his arrival from Los Angeles on Saturday, was signed by Mrs. Bambina Delmont, a friend of Miss Rappe. The first complaint, made by police officials, was for the purpose of holding the comedian in custody pending further investigation.

With the arrest and imprisonment of Arbuckle, many motion picture houses over the country have announced the withdrawal of films in which the accused comedian is featured.

In New York the State Board of Motion Picture Censors announced that the New York State law does not permit interference with the exhibition of Arbuckle films.

The Proctor Theatres, however, will not show them while the charges are pending. The film was also eliminated from the program at the Manhattan Opera House where former Rialto Theatre musicians are presenting motion pictures.

Mayor Moore of Philadelphia has prohibited the showing of Arbuckle pictures in that city, and Harry M. Crandall, owner of a chain of theatres in Washington, D. C., has said that he will not show any of the actor's films under present conditions.

In Chicago, Jones, Linicke and Schaeffer, Ascher Brothers, and Lubliner and Trinz have all ordered the pictures cancelled in their theatres. Similar action has been taken in Albany, Rochester, Toledo, Detroit, Newark, Providence and many other cities.

Hugo Riesenfeld, director of the Rialto and Rivoli Theatres, said that he had not taken a position in the matter because he has none booked for the next six weeks. Marcus Loew is also said to have made no decision.

Fight Pictures Being Shown

Fred C. Quimby, who with Tex Rickard and Jack Kearns is handling the Dempsey-Carpentier fight pictures, is back in New York following a strenuous battle with municipal authorities in several western cities. Quimby is hopeful of breaking down the barriers in Illinois, Wisconsin and Minnesota, just as he did in Oklahoma and California, and expects to have the championship pictures on exhibition in practically all western states before the first of October. Meanwhile exhibitors in New York and New Jersey are showing the fight films to big business. The initial Pacific Coast presentation took place last Monday at the California Theatre in Los Angeles. Fred A. Miller, in charge of the engagement, reports tremendous business.

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Anatol Breaks Records

Cecil B. DeMille's all-star production of "The Affairs of Anatol" broke all records at the Rivoli and Rialto Theatres on Sunday, its opening day, when 10,166 patrons attended the performance at the Rialto and 9,959 managed to get into the Rivoli. The Rialto also broke the record by an income that is about $1,090 larger and the Rivoli broke it with a $500 larger income on the record day.

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Second Selig-Rork Production

James Oliver Curwood is the author of "The White Mouse," from which the Selig-Rork organization has just completed its latest two-reel photoplay for Educational. Lewis Stone, who was featured in the first of the series, "The Northern Trail," again heads the cast, which includes Wallace Beery, Ethel Grey Terry, Willard Louis, Margaret McWade and Bessie Wong. Bertram Bracken is the director.

Return from Location

Members of "The Silent Call" company, the Laurence Trimble-Jane Murfin production which H. O. Davis is making for distribution by Associated Producers, Inc., returned this week to the studio after six weeks spent in the wilds of the Sierra Nevadas. Nearly eighty per cent of the entire production is made out-of-doors. Miss Murfin and Kathryn McGuire, who plays the only feminine role in the production, were the only women in the party. In addition, to cameramen, cooks and other help, the men who made the jaunt are Mr. Trimble, John Bowers, James Mason, William Dyer, William V. Mong, Robert Bolder, Nelson MacDowell and Ray Howard.

• • •

Show Film Third Time

The record for return engagements on Broadway is made by Lyman H. Howe's "Ride on a Runaway Train," which has been shown twice previously at the Capitol Theatre and is being shown by S. L. Rothafel for the third time this week.

• • •

Filming "Morals of Marcus"

Wm. D. Taylor has secured the rights to "The Morals of Marcus Ordeyne" by William J. Locke and has already started work on the production for Realart with May McAvoy as the star. The story was filmed several years ago with Marie Doro in the star part.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 422, 423, 424 and 425 of this issue.

Directors—XXXII

REX INGRAM

Director of Metro special features in his cap and gown as a Bachelor of Fine Arts, a degree bestowed by Yale

Tooker on Character Acting

According to William H. Tooker, one of the best-known character actors on the screen, the success of a play or film depends first on character acting. "I do not want to minimize the worth of the juvenile, for instance," said Mr. Tooker, "but he seldom attains stardom unless, as seasons pass, he goes in for character work. The matinee idol is an embellishment, of course, but his work has no depth. It is an off-shoot of the main backbone of the play or film, the character acting. Look back over your list of genuine stars of the drama! Sol Smith Russell was a character actor and Richard Mansfield was another. Then there were James A. Herne and John T. Raymond, both merely expert character players. And William H. Crane is another. Why, even Booth and Barrett were character actors."

• • •

Hobart Bosworth's First

"Blind Hearts," the initial production starring Hobart Bosworth, made by his own producing company has been completed and will be released by Associated Producers the last week in September. The story is by Emilie Johnson. In the cast are Wade Botelei, Madge Bellamy, Raymand McKee, Irene Blackwell, Collette Forbes, William Conklin, Lule Warrenton and Henry Hebert.

• • •

Wanda Hawley's Mother Dead

Work on a forthcoming Wanda Hawley picture was delayed when the Realart star was summoned to the bedside of her mother, Mrs. Martha S. Hittack, in Bremerton, Washington. Mrs. Hittack suffered a stroke of paralysis, her death following within twenty-four hours. She was fifty-one years old.

• • •

Filming "Monte Cristo"

Picturization of "The Count of Monte Cristo" as a Fox superspecial was begun last week at the western studios. Emmett J. Flynn, who won fame by his direction of the specials. "A Connecticut Yankee in King Arthur's Court" and "Shame," is directing. A sumptuous production is promised.

New Goldwyn Stories

Several new stories are being prepared for production at the Goldwyn studios. Basil King has arrived at Culver City to collaborate with Charles Kenyon in preparing the continuity for his new novel, "The Dust Flower." The prolific Rupert Hughes is at work on two new stories which will follow closely upon "The Wall Flower." Kathleen Norris has written her first original screen story, at present called "The Happiest Night of Her Life." Gouverneur Morris is now writing "Always Warm and Green." Julien Josephson recently completed a scenario called "A City Feller," which Goldwyn has purchased. Charles Kenyon recently completed the continuity of Sir Hall Caine's "The Christian." Cynthia Stockley's South African novel, "Wild Apples," is now being put into continuity form by Mrs. E. Magnus Ingleton, and Alice Duer Miller's story of "The Woman Who Hated Politics" is being adapted to the screen by Hope Loring.

• • •

Starts First Pyramid

Ray C. Smallwood, who directed Nazimova in her latest Loew-Metro success, "Camille," has commenced production work on the first Pyramid release. It is entitled "My Old Kentucky Home," an original story written by Anthony Paul Kelly, the man who prepared Griffith's "Way Down East" for the screen. An all star cast will be featured. George A. McGuire has resigned his position as assistant director of Metro to assist Mr. Smallwood in the making of this picture. The Estee Studios in West 125th St. have been taken over by Pyramid.

• • •

Dustin Farnum's Second

Dustin Farnum, who celebrated his return as a Fox star by making "The Primal Law," is already at work on his second picture under the new contract. The new feature is being made under the working title "Cursed," and is from a story by George Klen England. Bernard Durning is directing a large cast includes Virginia Valle, feminine lead; Bernard Durning, actor and director; Nigel DeBrulier, Otto Hoffman, Hazel Dean, Evelyn Selbrie, Jim Farley, Tom O'Brien, Kirk Lucas, Bob Perry and Charles Gorman.

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$1,000,000 Contracts for R.C.

Contracts aggregating more than $1,000,000 have been written with exhibitors and approved by the home office of R-C Pictures Corporation, for the 1921-1922 productions. These subjects include productions starring Pauline Frederick, Doris May and Sessue Hayakawa and Directors. Productions by Louis J. Gasnier and William Christy Cabanne.

• • •

Lasky Gets Tucker Story

The play that George Loane Tucker was working on when he died, and which he had hoped would be a successor to "The Miracle Man" has been bought by Jesse L. Lasky to serve as Thomas Meighan's next Paramount picture. It is "If You Believe it, It's So," and was written by Perley Poore Sheehan. Tom Forman will direct.

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"

Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

Valaze Beaume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

WRINKLES AND RELAXED SKIN

Georgine Lactea, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.
Helena Rubinstein
of Paris and London

46 West 57th Street w York City

ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lois Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Elinor's"

(Continued from page 401)

ST. PAUL: Billy Arlington & Co.; Avey & O'Neil; Bailey & Cowan; Larry Comer; Homer Romaine; Kara; Tempest & Sunshine.

SALT LAKE CITY: Carson & Willard; Dresser & Gardner; Glanagan & Morrison; Four Lamys; Frawley & Louise; David Sapirstein.

SAN FRANCISCO: Barbette; Bushman & Bayne; Henry & Moore; Nanon Welsh & Co.; Riggs & Witchie; Taxie; Watts & Hawley; Clifford Wayne & Co.; York & King.

SEATTLE—Neal Abel; Bennett Sisters; Carlyle Blackwell Co.; Carlton & Ballew; Juggling Nelsons; McKay & Ardine; Quixey Four.

SIOUX CITY: Wilfred Clark & Co.; Rita Gould; Charles Harrison & Co.; Hugh Herbert & Co.; Sultan; The Rios; George Yeoman.

VANCOUVER: Adler & Ross; Bowers-Walters & Crocker; Hughes Musical Duo; Aileen Stanley; The Cansinos; Wallace Galvin; Wood & Wyde.

WINNIPEG: Dooley & Storey; Margaret Ford; Gautier's Toy Shop; Pearl Regay & Band; Jack Rose; Swift & Kelly; Van Cellos.

Loew's

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BROOKLYN: FULTON—Annie Kent; Pep-o-Mint Revue; Race & Edge; Daisy & Billy Wilson. (L. H.) Business Is Business; Melroy Sisters; Prevost & Goelet; Rucker & Winifred; Harry & Lola Stevens. METROPOLITAN—Hughie Clark; Clifford & Bothwell; Fields & Fink; Maurice Samuels & Co.; Waldron & Winslow. (L. H.) Lew Cooper; J. Elliott & Girls; Babe LaTour & Co.; Joseph Byron Totten & Co. PALACE—Bartlett Trio; Al Carpe; Al Lester & Co.; Snell & Vernon. (L. H.) Dancing Originalities; Degnon & Clifton; Taylor & Correll; Frank Terry. WARWICK—Ada Jaffe & Co.; Stanley & Elva; Harry & Lola Stevens; Taylor & Correll. (L. H.) Bartlett Trio; Al Carpe; Grazer & Lawlor; Kishi Duo.

BALTIMORE: Curtis & Fitzgerald; Sylvia Mora & Reckless Duo; Murphy & Hewitt; Playmates; Snappy Bits.

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HAMILTON: Boyd & King; Hanlon & Clifton; Paramo; The Fennards; Timely Revue. (L. H.) May & Hill; Three Kenna Sisters; Weston & Eline; Wonder Seal.

HOBOKEN: Fields & Wells; McIntyre & Halcom; Siegrist & Darro; Wands & Seals. (L. H.) Lewis & Rogers; Chas. Martin; Newboys & Girls; Rolland & Ray; Vee & Tully.

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LONDON: Downing & Jean; Gene & Minette; Arthur Sullivan & Co. (L. H.) Freddie, Silvers & Fuller; Kelso & Lee; McConnell & Austin.

MONTREAL: Breakfast for Three; Criterion Four; Dancers DeLuxe; Gordon & Gordon; Maxon & Morris.

OTTAWA: Bernice LeBarr & Beaux; Wm. Morris & Co.; Danny Simmons; Stanley Bros.; Helen Vincent.

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SPRINGFIELD: Chase & LaTour; Delea & Orma; Hashi & Osai; Jackson, Taylor & Co.; Wilson & McAvoy. (L. H.) Colini's Dancers; Thos. P. Dunn; Gaynell & Mack; Lambert & Fish; Little Yoshi & Co.

TORONTO: Jack Goldie; Kibel & Kane; McMahon Sisters; Montambo & Nap; Rose Revue.

WASHINGTON: Dugal & Leary; Holland, Dockrill & Co.; Musical Rowellys; Joe & Clara Nathan; Jim Reynolds.

WINDSOR: Freddie, Silvers & Fuller; Kelso & Lee; McConnell & Austin. (L. H.) Downing & Jean; Gene Minette; Arthur Sullivan & Co.

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CEDAR RAPIDS: MAJESTIC—Maud Ellett & Co.; Ed. Janis Revue; Marshall Montgomery & Co.; the Nelson & Madison. (L. H.) Wilfred Clarke & Co.; Delbridge & Cremmer; Mang & Snyder; Williams & Wilfus.

CHAMPAIGN: ORPHEUM — Five Avalons; Jos. E. Howard & Ethelyn Clark; Lucas & Inez Sandy Shaw; Van & Vernon. (L. H.) Knapp & Cornella; Laura Pierpont & Her Players; Saxton & Farrell; Tarzan; Tyler & St. Clair.

CHICAGO: AVENUE—John & Ella Burke; Roberts & Clark; L. H. Daly & Burch; Fascination; Glencoe Sisters. EMPRESS—Allen & Vail; Hedley Trio; Mary Homer. (L. H.) John & Ella Burke; Helene Coline & Co.; Williams & Howard. KEDZIE—Helene Coline & Co.; Ray Fox; Si Jenks; Billy Lightelle Revue; Melville Rule; Rio & Helmar. (L. H.) Johnson & Parsons; Marlettes Manikins; Meriams Canines; Charles Seaman. LINCOLN — "Fascination"; McGrath & Deeds; Helen Staples; The Minstrel Revue; Tarzan. (L. H.) Jack Benny; Jimmy Fox & Co.; Billy Lightelle & Girls; Marshall Montgomery & Co.

DECATUR: EMPRESS—Billy Broad; Waiman & Berry; Williams & Howard; Yip Yip Yaphankers. (L. H.) Bronson & Edwards; Browning & Davis; Harry Cooper Flanders & Butler; Kinzo; Melo Dance.

DAVENPORT: COLUMBIA—Mang & Snyder; Marston & Manley; Williams & Wolfus; L. H. Maude Ellett & Co.; Mary Haynes & Co.; Ed Janis Revue; Kramer & Boyle.

DES MOINES: MAJESTIC — The Brightons; Mitchell & Markhams; Princess Pala Hawaiians. (L. H.) Five Dancing Serenaders, Nelson & Madison.

EAST ST. LOUIS: ERBERS—Akin Ambrose & Loomis Jean Gordon Players; Hirschoff's Fantasy Revue; Kinzo. (L. H.) Sol Bern; La Valle Four; Norris Springtime Frolics.

GALESBURG: ORPHEUM—Al Jerome; Beatrice Morelle Sextette; Walmsley & Keating. (L. H.) Blossoms; Willie Hale & Brother).

GRAND ISLAND: MAJESTIC—Four Musical Lunds; Orpheum Comedy Four.

JOLIET: ORPHEUM — Kennedy & Davies; Charles F. Seamon. (L. H.) The Cotton Pickers; Follis & Le Roy; McGrath & Deeds.

KANSAS CITY: GLOBE—Harry Hayward & Co.; Kale & Indetta; Monahan & Company; Nifty Trio; Zemater & Smith. (L. H.) Maureen Englen; Rosa King Trio; Riverside Three; Swan & Swan.

LINCOLN: LIBERTY — LeRoy & Mabel Hartt; Dave Manley; Maxwell Quintette; Sullivan & Mack; Warner & Cole. (L. H.) Marion Gibney; Lind Brothers; McCormick & Loretta; Billy Miller & Co.

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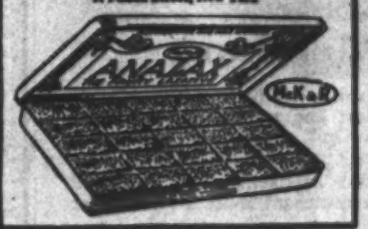

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ST. JOE: CRYSTAL—Maureen Englen; Rosa King Trio; Riverside Three; Swan & Swan. (L. H.) Le Roy & Mabel Hartt; Dave Manley; Maxwell Quintette; Sullivan & Mack.

ST. LOUIS: COLUMBIA—Sol Berns; Williams Culver; La Vallie Four; Two Edwards; L. H. Akin Ambrose & Loomis; Ed Cora; Jean Gordon & Players; Rinehart & Duez.

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SOUTH BEND: ORPHEUM—Austin & Delaney; Jack Benny; Lee & Cranston; The Question; Watsika & Understudy.

SPRINGFIELD: MAJESTIC—Bronson & Edwards; Browning & Davis; Tyler & St. Clair; Zelaya. (L. H.) Billy Broad; The District School; Five Avalons; Kennedy & Davies; Lucas & Inez.

TERRE HAUTE: HIPPODROME—Bally Hoo Trio; Ray Conlin; Farrell Taylor & Co.; Summertime.

TOPEKA: NOVELTY—Almond & Hazel; Holly; Peters & West Rhoda Royal's Elephants; Walsh & Bentley. (L. H.) Harry Hayward & Co.; Kale & Indetta; Monahan & Co.; Nifty Trio; Zemater & Smith.

WATERLOO: MAJESTIC — Five Dancing Serenaders; Hollins Sisters; Speaker Lewis. (L. H.) Craig & Catto; Marston & Manley; Stamm Orville; Princess Pala Hawaiians; Sultan.

Poli

BRIDGEPORT: PLAZA—Carimell & Harris; Flo Nelson & Surprise; Manuel Romaine & Co.; Yamamoti. (L. H.) Batchley & Porter; Gene & White; Royal Sextette. POLI—Dare Bros; Fifer Bros. & Girlie; Tommy Lyman & Co.; Money is Money; Worden & Burke. (L. H.) Ba Rolfe & Co.; Bryant & Stewart; Chadwick & Taylor; Walter Fishter & Company; Margaret Taylor.

HARTFORD: CAPITAL—Ming Kee Four; Reckless & Arley; Regal & Mack; Dave Schooler & Co.; William & Taylor. (L. H.) Silvee Duval & Co.; Evelyn Phillips & Co.; J. Rosamond Johnson & Co. PALACE—Hart & Helene; Hazel Mann; Marino & Verga; Billie Shaw Revue. (L. H.) Tommy Lyman & Co.; O'Donnell & Co.; Manuel Romaine & Co.

NEW HAVEN: BIJOU—Batchley & Porter; Paul & Georgia Hall; John P. Rogers; Royal Sextette. (L. H.) Fifer Bros. Girlie; Marriage vs. Divorce; Flo Nelson & Surprise; Worden & Burke; Yamomoti. PALACE—Ba Rolfe & Co.; Bryant & Stewart; Chadwick & Taylor; Silvee Duval & Co.; Margaret Taylor (L. H.) Basil & Frabito; Carimell & Harris; Charles Ledegar; Dave Schooler & Co.; Williams & Taylor.

SCRANTON: Columbia & Victor; Frank Dobson; Dolly Dumplin; Percival Girls; George P. Wilson. (L. H.) Amaranth Sisters; Flanagan & Stapleton; Bobby Heath & Adele Sperling; Dave Johnson; Murray Kissem & Co.

SPRINGFIELD: Cahill & Romaine; J. Rosamond Johnson Co.; Gene & White; Grace Leonard & Co.; Sawing a Woman in Two. (L. H.) Cave Man Love; Fred & Marjorie Dale; Lewis Hart & Co.; Held & Adams; Lynch & Zeller.

WATERBURY: Fred & Marjorie Dale; Lewis Hart & Co.; Held & Adams; O'Donnell & Co.; Evelyn Phillips & Co. (L. H.) Dare Bros.; Paul & Georgia Hall; Hazel Mann; Ming Kee Four; Money is Money.

WILKES-BARRE: Amaranth Sisters; Flanagan & Stapleton; Bobby Heath & Adele Sperling; Dave Johnson; Murray Kissem & Co.; Williams & West. (L. H.) Columbia & Victor; Frank Dobson; Dolly Dumplin; Percival Girls; George P. Wilson.

WORCESTER: PLAZA—Lynch & Zeller; Marriage vs. Divorce; Alma Neilson & Co.; Eileen Sheridan. (L. H.) Hart & Helene; Varino & Verga; John P. Rogers; Billie Shaw Revue. POLI—Basil & Frabito; Cave Man Love; Ford & Goodridge; Walter Fishter & Co.; Charles Ledegar. (L. H.) Cahill & Romaine; Grace Leonard & Co.; Reckless & Arley; Regal & Mack; Sawing a Woman in Two.

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